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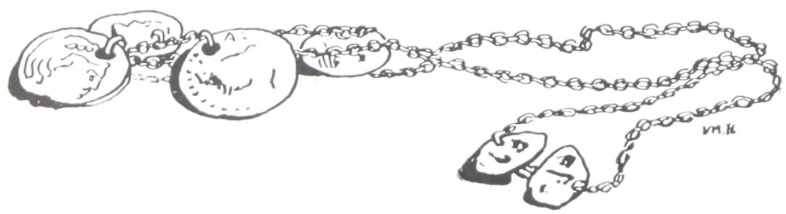

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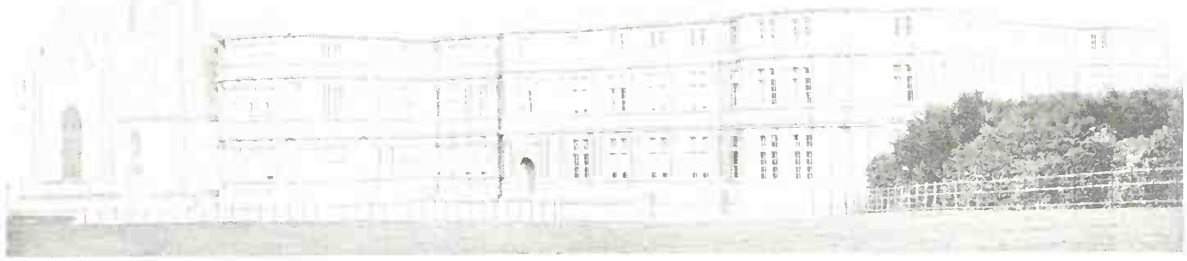
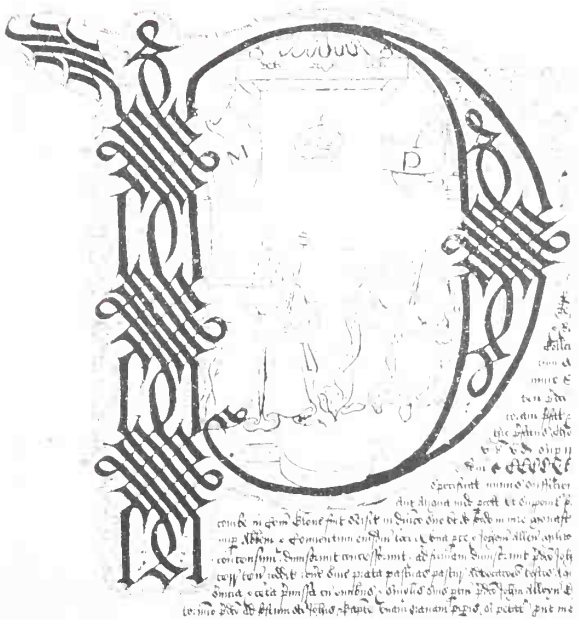
THE MADONNA DEL GARDELLINO
BY RAPHAEL
In the Uffizi Gallery, Florence



SHERBORNE HOUSE, GLOUCESTER

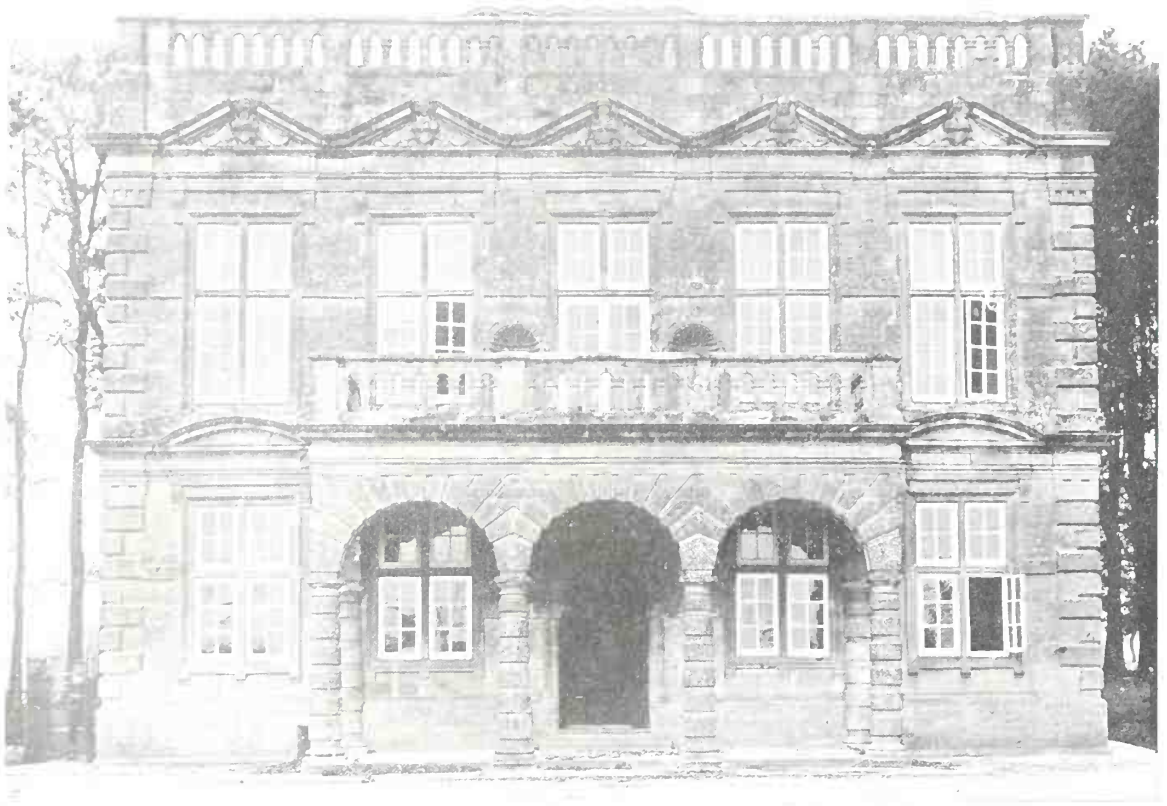


FACSIMILE OF THE INITIAL LETTER (WITH REPRESENTATION OF PHILIP AND MARY ENTHRONED) OF A DOCUMENT RELATING TO THE MANOR OF SHERBORNE, DATED 17TH NOVEMBER, 1555

Sherborne House
Written and Illustrated by Leonard Willoughby

ONE of those few English families who can honestly trace their descent back prior to the Conquest are the Duttons of Cheshire, of whom Edward Lenox Dutton, 4th Lord Sherborne, is the head and representative of the Gloucestershire branch. Though the Duttons, as I say, trace back to Norman days, still the Sherborne line only do so through female descent, as they do the name and arms, which they assumed when the male line died out. However, perhaps the most interesting way to arrive at all this is to tell such of the family history as I am able to collect and put into a small compass. These old family histories are generally full of interest, and it is only a thousand pities better records have not been kept and handed down of hundreds of families scattered over the face of Great Britain. In this respect, however, I think the Scots people are more conservative of the old deeds and documents of their forefathers, and so guard with jealous care facts—and perhaps a little delightful fiction—concerning generation after generation of the stalwart chieftains, the chivalrous knights, the romantic youths and the fair dames and maidens who bore the family cognomen (*mais revenons*).

The family seat of which I write, Sherborne House, Gloucester, lies snugly hidden in a charmingly wooded hollow—as did most old abbeys—in the centre of the far-reaching, undulating, and breezy Cotswolds, some twenty-two miles below Oxford and sixteen east of Cheltenham. This delightful old Jacobean house stands on the site of the original monastic grange of Winchcombe Abbey, one of the greatest of Gloucestershire monasteries, said to have been the hunting-seat of the Abbots. None of this old grange remains, excepting the church, which actually adjoins the house, and is entered therefrom. This is still intact. As to whether Sherborne House to-day is as interesting in appearance externally as was the old monastic grange, there is unfortunately no means of ascertaining, though it is to a certain extent possible to compare it with the house which first took the place of the grange after it was demolished. The first building erected after the grange, by John Dutton, M.P., in the early part of the seventeenth century, had an undeniably fascinating exterior, as will be seen from a reproduction I give of an old print. It will be noticed the wings protruded considerably further than those of the present house. These wings were never properly finished off, or rather were left rough-cast, against which beech trees were planted to hide. I



[illegible]

passing, the unfinished appearance. They were so left with a view to further building, which, however, was never carried out. The roof was then steeply pitched and tiled, and over the front entrance and extending some distance out from above the second storey was an overhanging gable. Whether this was designed for ornament only or for shelter, or yet for defence, whereby missiles could be dealt with somewhat from above, I am unable to state. The height of the present building, which is the second erected since the grange, is much the same as the first one, and it seems in other respects its predecessor's style, with the rich and elaborate pilasters against the walls. The main reason I incline to the old building, perhaps, as in the case of the warm tones of [illegible] to new bricks rather than the [illegible] of weathered ones.

Amongst the architects during Elizabeth's reign and the early Jacobean period were John Thorpe, [illegible] and Inigo Jones. Both of these famous men were responsible for many of the existing Jacobean country mansions. Inigo Jones it was who [illegible] Sir Balthazar Gerbier. His drawings were [illegible] and the builder who could afford to carry out and put on the great [illegible] must need have had a long purse. In designing Sherborne it is evident he intended to make a quadrangle in front of the house by building between the two wings which extended in front. But whether it was he came to the end of his employer's purse, or whether it was left to future generations to accomplish, history is silent. At any rate, the scheme was never carried out. In the old original Abbey Grange, Queen Elizabeth stayed twice—in 1574 and 1592—and on both occasions for six days. In those early days, before railways, motor-cars, and now aeroplanes were in vogue, and when hotels did not exist in numbers and size as they now do, the only way royalty could possibly make a progress was by turning proprietors out of their houses and taking possession of them for such time as they required them. The houses were on these occasions fitted up by the Wardrobe Office. The house as it stands today can best be judged by a glance at the illustration I give. The feature externally of this somewhat square-built house is the extraordinary number of graceful Corinthian and Ionic columns and pilasters which in tiers adorn the front and west side. Beyond this the exterior is somewhat plain, though it is very substantial looking, and built of stone of the neighbourhood; in fact, the same stone was largely used for the repairs of Westminster Abbey. This stone

has a warm tone, and is taken from the side of the hill on the west front of the house. The formation of stone runs through the estate, and is known as "Windrush" stone, the quarry having situated by the little village of Windrush, which is adjacent to Sherborne. For the moment I must now leave the building and hark back a trifle of some 840 odd years. In those early days of the Conqueror, Gloucestershire did not know the Duttons, and, indeed, it was not till nearly 500 years later that a Dutton came to be a landowner in this western county. Nevertheless, the Duttons were settled in England and were large owners of land in Cheshire from the time of William I. One Odard—a Norman—came over with the Conqueror,

THOMAS DUTTON, FIRST EARL, OWNER OF SHERBORNE (1602-1633)

and in the "Domesday Book Survey" was possessed of a third of the township of Dutton. It seems that Odard, or Hodard, corrupted, into Dutton—in Cheshire "Hou" or "How" in the old Saxon language signifies a "hill," from which we now get the term "down," while the Anglo Saxon "ton" is the town or township. Scotch, meaning a "farmstead" or "farm, or enclosure." Hence Dutton at that time would mean a town or farmstead upon a hill or down. Names of people in those early days were all Christian ones, and surnames only commenced later when the population and trade increased, and when it was necessary that persons should have clearer means of identification than merely single Christian names. Hence the homes and trades of people began to be

WILLIAM DUTTON (1580-1638)

JOHN DUTTON (1554-1637) FROM A PAINTING BY JOHNSON

SIR THOMAS BRERETON, BART., OF HONSE [illegible] PAGE

SIR HUGH DUTTON, DIED 1721

result, and in this way the family of whom I write became identified with Duntune, eventually to be called by its own Dutton.

This Odard to whom Eddisbyd, who owned a third of the township of Duntune, was tenant-in-chief of Hugh Lupus, a Norman nobleman, and then Earl of Chester. He was probably [illegible] of the Earl, who came from Avranche to Normandy, whence Odard likewise may have originated, and at the time of the Norman invasion accompanied Hugh to this kingdom. For the performance of the military service [illegible] by his ancestor or [illegible], it would [illegible] the battle of Hastings, which [illegible] Earl of Chester to participate recorded as having been in the van of the fight. Odard must at any rate have rendered distinguished military service to his [illegible]

SIR JOHN DUTTON, DIED 1743 FROM A PAINTING BY DAHL

important a grant at that time as the third and most valuable portion of the township of Duntune.

Odard's son and grandson were named Hugh, and it was the latter who first regularly used the surname of Dutton, for he is recorded as Hugh de Dutton. As opportunity offered, the de Duttons extended their possessions in Duntune, until by the year 1351 they had acquired the whole of the township. The property continued in the male line of the family, where their representative remained seated until the year 1616, when upon the decease of Thomas Dutton, Esq., it passed to his daughter Eleanor, who married Lord Gerard, and second Viscount Kilmorey, whose descendants eventually disposed of the property. In the reign of Henry VI. a cadet branch of the Duttons of Duntune became Lords of Hatton in Cheshire by the

LADY ELIZABETH DOWSE (DAUGHTER OF JOHN DUTTON, DECEASED)

WILLIAM DUTTON, THE HUNCHBACK'S NEPHEW, BETROTHED TO OLIVER CROMWELL'S DAUGHTER

THOMAS RUMSEY, M.D., 1615-1705, FATHER-IN-LAW OF SIR RALPH DUTTON

Gloucestershire, and in those days there were but two, viz., Sir Richard Berkeley and himself.

According to the Wardrobe Office accounts, his house at Sherborne was especially prepared for the reception of Queen Elizabeth for six days in September, 1592, during Her Majesty's progress for the second time through Gloucester, she having previously stayed at Sherborne in 1574. He died in 1618, and was succeeded by his son John, who lived in the reign of Charles I. This son was a hunchback, nicknamed "Crump" Dutton, and was a remarkable man in several respects. Like his father, he also added to the landed possessions of the family by purchasing the manor of Cheltenham. He also changed the old grange, and built a fine mansion by adding three sides of a square, so that the house contained a quadrangle within it. He also enclosed a portion of the Cotswolds to form a park, and here he built the charming lodge, still called Lodge Park, designed by Inigo Jones. From the balcony of this lodge he and his friends would watch the deer-hounds chase the stags past where they were sitting, a narrow enclosed course compelling the deer and hounds to pass close beneath them. He was a moderate Parliamentarian, and was twice returned to Parliament from Gloucester Gaol, where he had been lodged for refusing to pay ship money. He then became a Royalist, and as a consequence had to pay £6,000 for being one. Finally, he ended as a supporter of Cromwell. This extraordinary man then made his nephew, William Dutton, his heir, entirely ignoring his two daughters' claims because they were steadfast in their adherence to the Crown. He appointed Oliver Cromwell guardian to his nephew, with the expressed desire that he should eventually

JAMES LENOX-SAPER DUTTON, THE NEPHEW TO WHOM SIR JOHN LENT SHERBORNE IN 1734

marry Cromwell's youngest daughter Frances. Cromwell sent William Dutton to Eton, and gave Andrew Marvell the post as his tutor. John—the hunchback—was born in 1594 and died in 1650, having first married Elizabeth, daughter of Sir Henry Baynton. He is reported to have been a determined gambler, and a story exists that on occasions he would forgather with his boon companions at a small inn near Sherborne to play and gamble for all they were worth. On one particular occasion Dutton, having lost heavily and being completely cleared out of money, suddenly staked Sherborne itself. The shout immediately went out, "Sherborne is up!" But ere they could touch a card or dice the faithful butler, who had been anxiously listening outside the door, overheard the shout, and realising instantly the rash act of his master, rushed into the room. Picking up his deformed employer in his arms, he carried him out, struggling and kicking, and jumping on to his horse galloped off home with him, and kept him there.

Thus was Sherborne saved, in all probability, to the Dutton family. Wood, in his *Athenæ Oxonienses*, speaks of him as being "a learned and prudent man, and as one of the richest, wisest of the most eminent in England." He was active in making the defence and drawing up the articles of Oxon when the garrison was to be surrendered to the Parliament, on which, and his steady loyalty, he was afterwards fined to pay a round sum in Goldsmiths' Hall, London. His second daughter married Thomas Pope, Earl of Downe, Mrs. Dutton having in 1635 purchased his wardship and marriage. Regarding these purchases, it was usual that heirs infirm, according to feudal custom, to be in ward of the Court of Wards and Liveries. The property was then managed on behalf of the Crown by the Court, who appropriated the revenue during the minority. These wardships were in fact a species of prolonged death duties of the time, and with the fees from the Tenures in Capite, Knights' Service and Purveyance formed the principal

FAMILY GROUP OF COPLEY, INCLUDING MR. AND MRS. JAMES LENOX DUTTON; THEIR SON JAMES LENOX DUTTON, AFTERWARDS FIRST LORD SHERBORNE; AND THEIR YOUNGEST DAUGHTER, JANE DUTTON, WHO MARRIED THOMAS COKE, AFTERWARDS EARL OF LEICESTER

some of the King's revenue. A lucrative branch of the business was the sale of these wardships and their nurturing. Sometimes they were given away to Royal favourites, but when the means permitted they were usually purchased by the mother of the ward, which was of course the happiest arrangement. The purchaser, who might have had the entire disposal of the ward in marriage, so long as there was no disputing about terms between the parties. The ward had, however, to be trained up for four years to the Court before he or she was of age, that his manners might be observed and his general qualities ascertained.

In the year 1632 the [illegible] marriage of the Earl of Hertford, who was then ten years of age, was granted to William Murray, one of the Grooms of the Bedchamber to Charles I., for the sum of £3,500. It seems to have been a matter of the utmost importance that the ward should be married to the purchaser's son, for we find that Lord Hertford was married to Frances Seymour, daughter of John Dutton, by the same William Murray, and that the young Earl was to wed [illegible] Sherborne, daughter of John Dutton. The family then consisted of John and his wife, his mother, and his two daughters, Elizabeth and Lucy, aged fifteen and eleven respectively. The elder married Mr. Colt, while Lucy, the companion of the young Earl, became betrothed to him. When he was sixteen and Lucy fourteen years of age, they were married, in 1638, at nine o'clock, the custom then being that all maiden brides, of whatever age, should be married with their hair "all loose, untied, flowing from their shoulders." Lord Downe then went to Oxford, but speedily left in disgrace. Not content with this, he brought charges against his step-father, who, he stated, had wasted his estate to the extent of £5,000. Against John Dutton he brought a charge that by threats, menaces, blows, hard usage and contriving he had been forced to marry his daughter. He behaved cruelly to his wife and to her father, and deserted his home for several years. The result of his petition to the House of Lords concerning his marriage is not known, but it is probable the matter dropped. They lived together after this, and their only child, Elizabeth, was born. In 1648 he went to live abroad, after being fined £5,000 for being a Royalist during the Civil War. His early death was occasioned by continual dissipation, for he

JAMES, FIRST BARON SHERBORNE.

AS SIR W. BEECHEY, R.A.

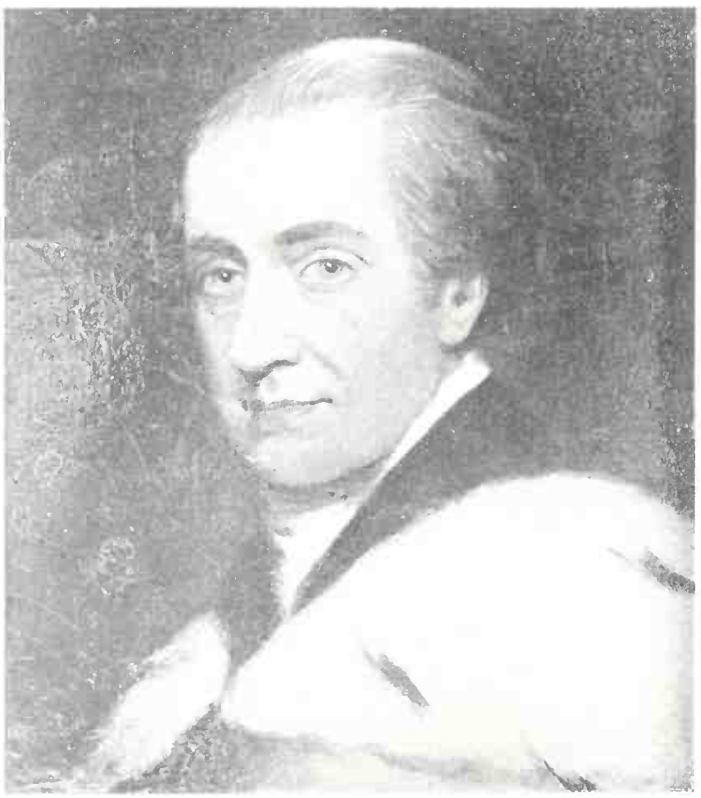
died at Oxford in 1660, aged only thirty-eight. The countess died in 1656, on Easter Day, aged thirty-one, and it is recorded in the register of the burial that she fasted from eating and drinking for ten days before her death. John Dutton married secondly, in 1651, Anne, daughter of the Rt. Rev. John King, Bishop of London, and at his decease his nephew, William Dutton—Oliver Cromwell's ward—succeeded, but only after a long lawsuit. He never married Cromwell's daughter after all, and died without having issue, although married to Mary, daughter of Viscount Scudamore. His brother Ralph then became possessed of Sherborne, and was afterwards created a baronet by Charles II. Very little is known of him beyond the fact that he bred greyhounds largely and backed them heavily. He married twice, his second wife being a daughter of Peter Barwick, physician to Charles II. This lady he married in Westminster Abbey. He was handsome and distinguished looking, but he nearly succeeded in ruining the family by his extravagance. He got deeply into debt, and even deposited the family jewels—or a portion of them—as security for an

advance. These would inevitably have been lost had not Dr. Barwick, hearing of this, acquitted the interest in them. The doctor's life, as a young man, was a hard struggle for existence, but later, on becoming the king's physician, he made his fortune and "rode in a glass coach richly gilt." He even was able to give his daughter £10,000 on her marriage, but later on he and his wife greatly shortened themselves in their old age to educate Sir Ralph's children, and in his will he speaks bitterly of his son-in-law.

Dr. Barwick and his two brothers were sons of Cumberland peasantry, the two elder having good educations at school and college. The eldest lived to become a dean, the second, Peter, was a physician, while Roger, the third, was a fishmonger. There is no doubt their warm attachment to the Stuarts considerably advanced them in life. Sir Ralph's liabilities eventually assumed such proportions that he was reduced to living on an allowance of £ per annum. Gambling was his mania, though he represented Gloucestershire in parliament. Sir John Dutton succeeded his father, and was a staunch Hanoverian. He married twice, but had no male issue, and was the

LADY STRANGE AS ARTEMIS, DAUGHTER OF JAMES, FIRST BARON SHERBORNE (1761)

which should be taken to heart by nephews generally, especially those with maternal uncles who are in doubt as to whom to bequeath their property. Amongst the pictures in Sherborne house is one by Zoffany, R.A., of a family group painted before 1775, the year of the Naper-Dutton death. It represents Mr. Dutton (the Naper nephew), his second wife, and his surviving son James, a young man in a wig. This son was afterwards created first Baron Sherborne. The other figure in the picture is of Jane, the daughter, who married Coke of Norfolk, who, thirty-seven years after her death, was created Earl of Leicester. She died in 1800, leaving three daughters, Lady Andover, Lady Anson, and Lady Elizabeth Stanhope. James Dutton appears to have dropped his original name of Naper for that of Dutton only, and eventually became M.P. for the county of Gloucester, and in 1784 he was raised to the peerage. He left a son and three daughters, his son succeeding as second baron, while his eldest daughter married in 1803 Thomas, 16th Earl of Suffolk. His youngest daughter married Prince Baratinsky, of the Russian Empire. John, 2nd Lord Sherborne, born 1770, married the only daughter and heiress of Lord Stawel, whilst his son James, 3rd Baron, married his cousin Elizabeth, only daughter of Thomas, Earl of Suffolk and Berkshire. He died in 1883, and was succeeded by Edward



JOHN, SECOND LORD SHERBORNE (1857)

Lenox-Dutton, now 4th Baron Sherborne. Thus the family has descended from the Conquest, though how long prior to this they were people of position I am unable to say. Of their charming home, through which I shall wander in a subsequent issue, I will give illustrations of such treasures contained there as may prove of interest. The gardens and grounds are quite beautiful and perfectly kept up. Below the house and grounds runs the trout stream, from which the village takes its name—Sherborne, the "Clear Stream," the crystal clearness of which does not belie its name. This perfect old place, tucked miles away from railway or main traffic, where there is neither noise nor bustle, or the smoke of factory chimneys to begrime it, has remained just as it is for many a long year. It is essentially a place for quiet and repose that appeals to the lover of nature and all that is beautiful in country life.

GREAT-GREAT-GRANDSON OF SIR PIERS DUTTON.

Thomas Dutton, co-purchaser of Sherborne, 1551 — married 2ndly Anne Kirton, daughter of Stephen Kirton, Alderman of London.

William Dutton — Anne, daughter of Sir Ambrose Nicholson, Lord Mayor of London.

Thomas. William. Elizabeth. John (the humpbacked). Elizabeth, daughter of Sir Henry Baynton. Ambrose. William. Sir Ralph — Mary, daughter of Sir William Dugdale.

William. Elizabeth. Lucy — Earl of Dowse. William Ward — Mary, daughter of Cromwell). Mary, daughter of Viscount Scudamore. Sir Ralph, 1st baronet — Mary, daughter of Dr. Beswick.

William. Clement. Ralph. Sir John, 2nd and last bart. Mary — Sir Thomas Reade. Anne — Lord Napier, of Langhorne, Co. Meath.

James Lenox Napier (assumed the name of Dutton). 2nd marriage, to Lucy, daughter of Christopher Bond, of Newland, Gloucester.

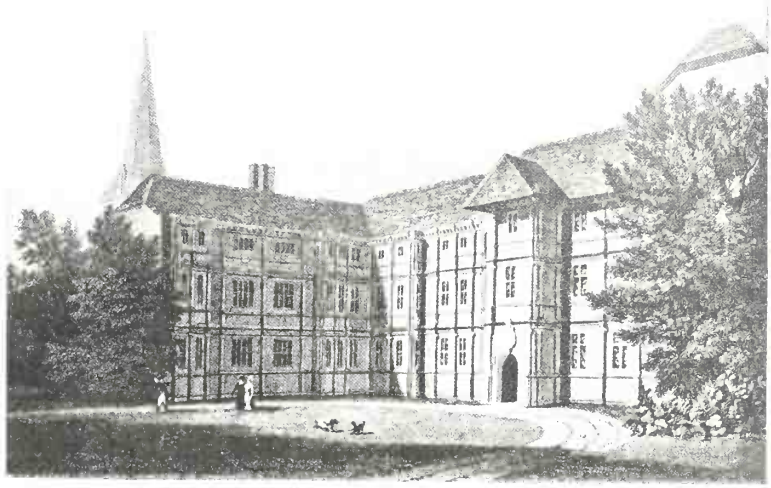
James, M.P. for County Gloucester, created 1st Baron Sherborne 1784. — Elizabeth, dau. of W. K. Cole, of Derby. William (succeeded to the Naper estates). Ralph. Anne. Mary. Frances. Jane. Thomas, afterwards Earl of Leicester.

John, 2nd baron. Born 1770. — Mary, dau. of Baron Stawell. Elizabeth — Thomas, 10th Earl of Suffolk. Anne. Frances. Penn Barkeley.

James, 3rd baron. Born 1804. — Elizabeth, dau. of 10th Earl of Suffolk. John Thomas. Ralph. Elizabeth — 2nd Earl of Dacre. Anne — 16th Lord Dunsany.

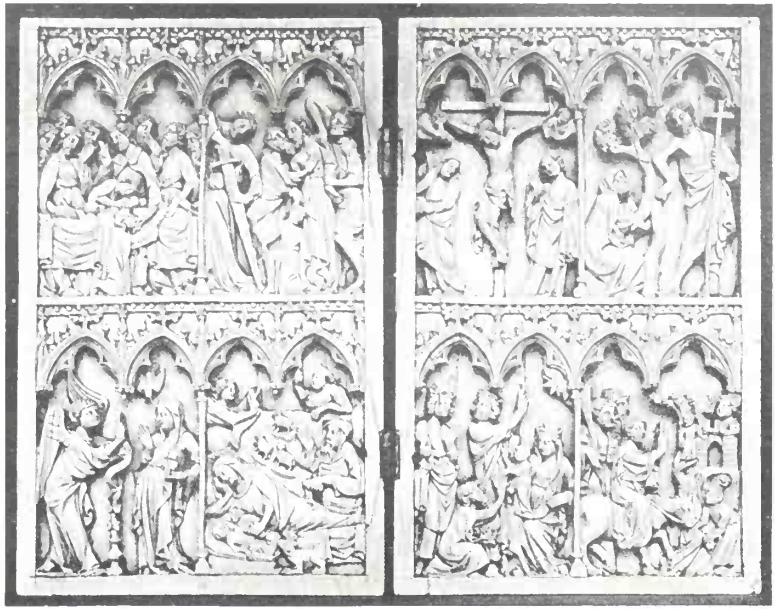
John. Born 1850. — Edward Lenox, 4th baron, and present. B. 1831. — Emily Theresa, dau. of Baron de Stern. Lenox. B. 1857. Rev. Frederick George, Vicar of Elburn. Lt.-Col. Charles — Mary, dau. of G. Noble Taylor.

Susan. Mary. James. B. 1873. Piers. Arthur. Mabel.

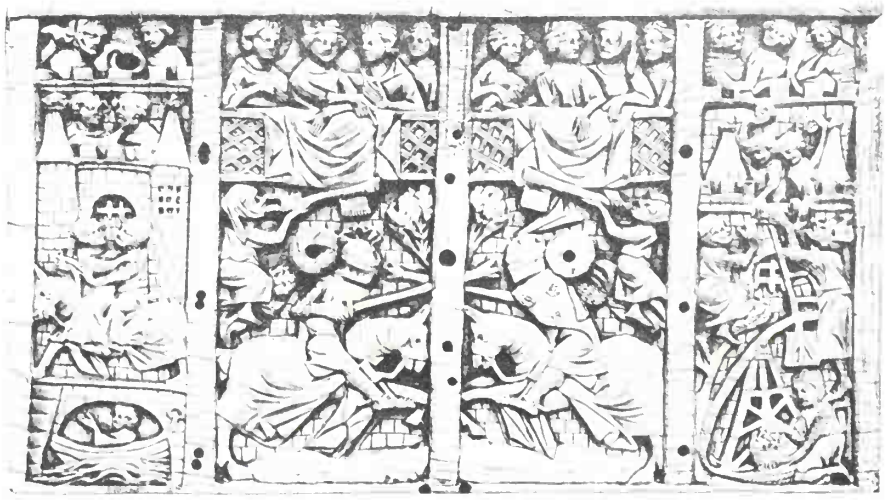


SOUTH-WEST VIEW OF THE OLD SHERBORNE HOUSE AS REBUILT BY JOHN DUTTON BEFORE 1657

No. X.—RIGHT LEAF OF RHENISH DIPTYCH
14TH CENTURY



No. XVII.—FRENCH DIPTYCH OF 14TH CENTURY WORKMANSHIP



No. XI.—CASKET COVER, FRENCH 14TH CENTURY

Miscellaneous

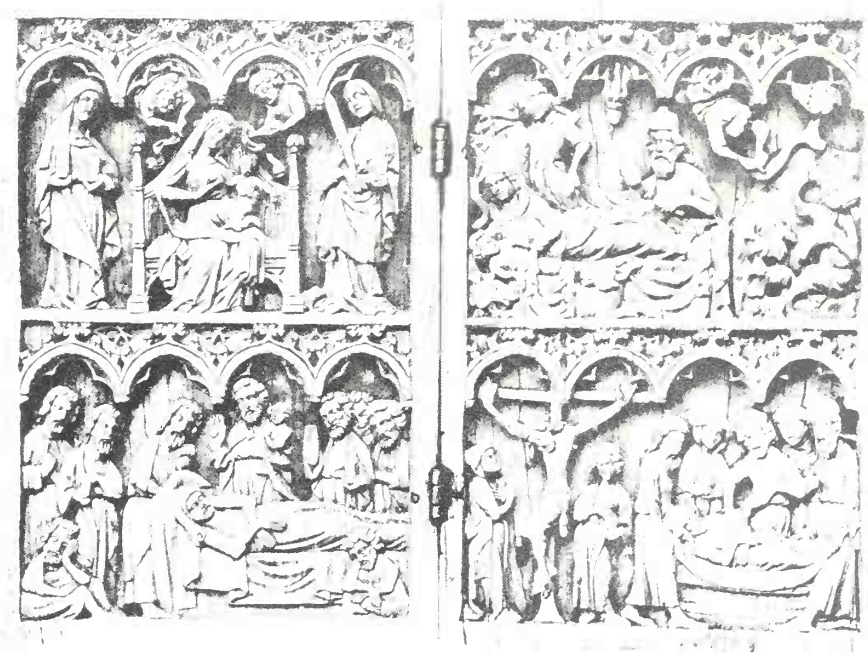
The Mediæval Ivories in the Liverpool Museum Part II.

By Philip Nelson, M.D.

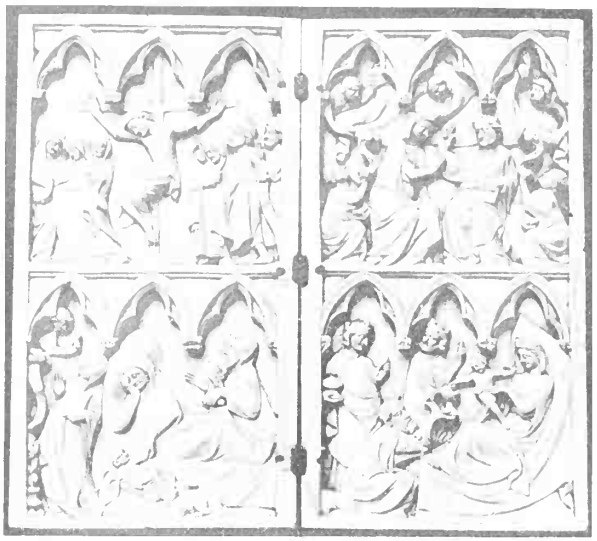
No. IX. gives a fine example of a statuette of the Virgin and Child, and is a well-executed figure of English workmanship of the thirteenth century. This ivory, which is worked with admirable simplicity, shows a deep, devotional character, and has come down to us in excellent preservation. The stool upon which the figure is seated still shows traces of the original decoration, as also does the robe, which in places is coloured red. This ivory is 6 in. high.

The right leaf of a diptych, shown in No. X., appears to be Rhenish work of the early fourteenth century. The leaf is divided into two sections, each bearing a triple Gothic canopy, and represents beneath, Christ bearing the cross, accompanied by the two Marys, together with a man bearing a hammer, whilst above is the Deposition, the figures of the Virgin, St. John and St. Joseph being grouped around. This measures 8 in. by 4 in. Upon the back of this ivory is scratched ORS WILLMS LYDIAT. This name doubtless refers to the original owner, who would be a member of a Lancashire family of that name, residing at Lydiate Hall, near Liverpool, as there was a William de Lydiate alive in 1255.

The cover of the casket shown in No. XI. gives us a very good representation of a mediæval tournament. In the middle portion we see two knights, armed with spear and shield, attacking on horseback, while in trees on either side are the heralds sounding the charge, the Queen and her attendants viewing the contest from a raised dais. To the right of this scene is represented the siege of the castle of love. Below are two knights storming the citadel under showers of



No. XIII.—FRENCH DIPTYCH, 14TH CENTURY.



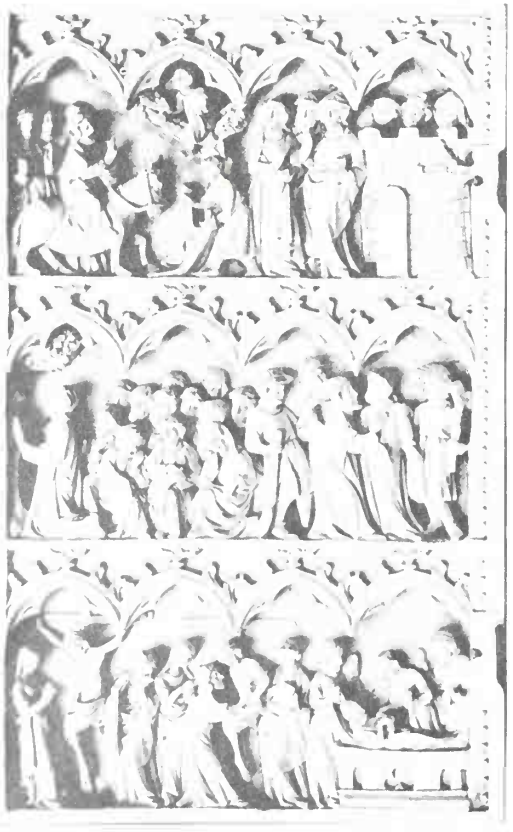
No. XII.—FRENCH DIPTYCH, 14TH CENTURY

No. xii. gives us a French diptych of the fourteenth century; each leaf consists of two sections, above which are triple Gothic arches. It gives us various scenes from the life of Christ, commencing in the left lower corner:—(1) The Annunciation and Nativity; (2) The Adoration; (3) The Crucifixion; and (4) The Entombment. Ludovicus is scratched upon the back of this ivory, each leaf of which measures 7 in. by 3½ in.

The next illustration, No. xiii., represents a diptych of the same period and origin as the one previously described. Each leaf is divided into two compartments, and gives us scenes from the life of Christ, the story commencing in the upper portion of the right leaf:—(1) The Nativity and Angelic message; (2) The Crucifixion and Burial; (3) The Entombment; (4) The Death of the Virgin. Each leaf measures 5⅛ in. by 3½ in.

A charming example of a diptych of French work of the fourteenth century is depicted in No. xiv., the left leaf of which shows a standing figure of the Blessed Virgin bearing on her left arm the Saviour, whilst in her right hand is the remains of possibly a floral emblem; an angel stands on each side holding a taper. The right leaf represents the Crucifixion, with the figures of the Virgin and St. John. Above each leaf is a triple canopy of arches. This still shows traces of gilded and painted ornamentation. Each leaf measures 3½ in. by 2⅛ in.

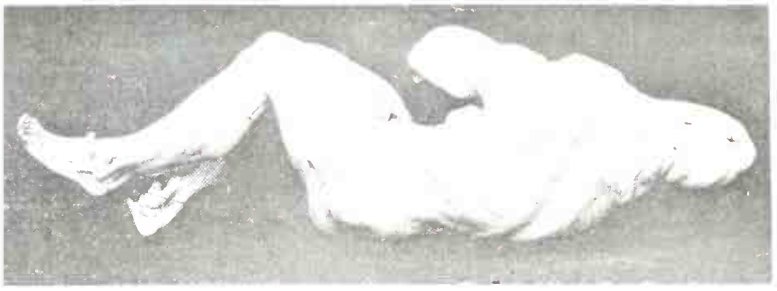
No. xv. gives us an excellent example of a mirror-case of French workmanship of the fourteenth century. This admirable carving shows a castle, in front of which is a bridge upon which are eight knights riding fully armed. One of the party is standing erect upon his saddle whilst he assists a fair damsel to descend from a window in the keep. Another lady is represented borne in her lover's arms, whilst from an adjacent turret two others are looking out. Of the knights five wear chain-mail and surcoats, whilst the others are armed with the closed bassinet. Beneath the bridge, in a boat, are two lovers with an oarsman and musician. Around the circular margin are engraved four grotesque animals. This ivory is 5 in. in diameter.



No. XVI.—LEFT LEAF OF A FRENCH DIPTYCH 14TH CENTURY

The next specimen, No. xvi., is the left leaf of a diptych of the same period and provenance as the

No. IX.—THE VIRGIN AND CHILD. ENGLISH. XIVTH CENTURY.

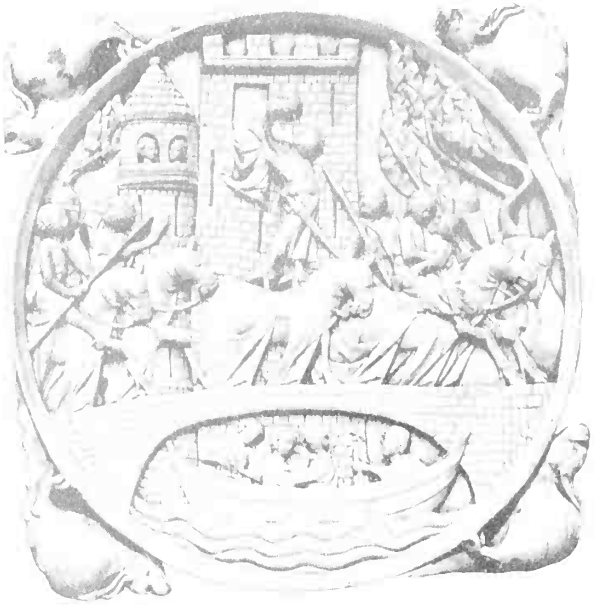


No. XVIII.—DECAPITATED BODY OF ST. JOHN THE BAPTIST. RENAISSANCE PERIOD.

No. XIX.—PIERCED OF CHURCH WORK. XIVTH CENTURY.

preceding, it is divided into three portions, the upper of which displays the entrance into Jerusalem. Calvary being perched near top, the middle portion the Agony and Betrayal, whilst beneath are the Crucifixion, Deposition, and Burial of our Lord. All are beneath crocketed Gothic canopies, the arches being trefoiled. It measures 8 in. by 5 in.

The diptych shown in No. xvii. is also of the same period as the preceding, and portrays eight scenes from the life of Christ. Commencing in the left lower corner, the following incidents are depicted:—(1) The Annunciation; (2) The Birth and Angelic Visitants; (3) The Adoration of the Three Wise Men; (4) The entry into Jerusalem; (5) The Last Supper; (6) The Betrayal: St. Peter with the Sword; (7) The Crucifixion; and (8) The Touch Me Not. Above each section are two Gothic arches supported upon a slender column. Each leaf measures $7\frac{1}{2}$ in. by $4\frac{7}{4}$ in.



No. XV.—FRENCH MIRROR-CASE. 14TH CENTURY.

The last example to be described is a masterpiece of the Renaissance period, and represents the body of St. John the Baptist immediately after his execution. The workmanship of this carving is of the highest order, and is of the School of Michael Angelo, though not from his hand, since we know that this master never worked in ivory. The figure is shown in the moment of death, the muscles standing out in a state of spasm, whilst from the neck wells his life's blood. This ivory, shown on No. xviii., measures $8\frac{3}{4}$ in. in length.

In conclusion I would desire to express my indebtedness to the Director of the Liverpool Municipal Museum, Dr. Forbes, for his kind permission to obtain the accompanying illustrations.

PLATTERS & ENAMELS IN THE JAMES WARD USHER COLLECTION

A COVER OF BOX IN BRILLIANT GOLD LACQUER RAISED AND POLISHED BY KOMA KYUHAKU

Old Lacquer

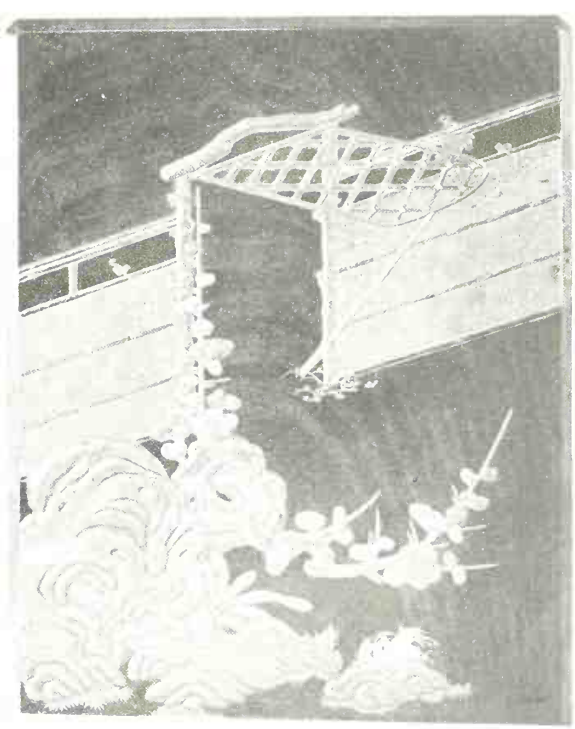
By

Egan Mew

Some Japanese Examples (No. IV.)

WHATEVER changes may befall the art and craft of collecting, such examples of the perfection of Japanese lacquers as are here given will, I think, always hold a high place in the affections of all lovers of the beautiful. The day is passed when European critics insisted on judging Japanese art by their Western standard. Time has brought the Japanese many a splendid revenge, but in no department of life have these gifted people become so wholly understood and appreciated as in the lacquer work of generations of

No. I.



No. II.

THE FIRST IS THE WORK OF RITSIO IN A MORE DELICATE MANNER THAN USUAL. THE SECOND IS FROM THE BRUSH OF KAYIKAWA I. SHOWING THE WOOD BENEATH THE FINE LACQUER DESIGN

No. III.—A DESIGN BY HAYENAGI

No. III*b*.—A LIVELY RENDERING OF A CHERRY-GARDEN PARTY BY SHUNSHO

No. IV.—FORM OF A BOX ON STAND WITH DESIGN BY KORIN SKILFULLY CUT BY KOMEI

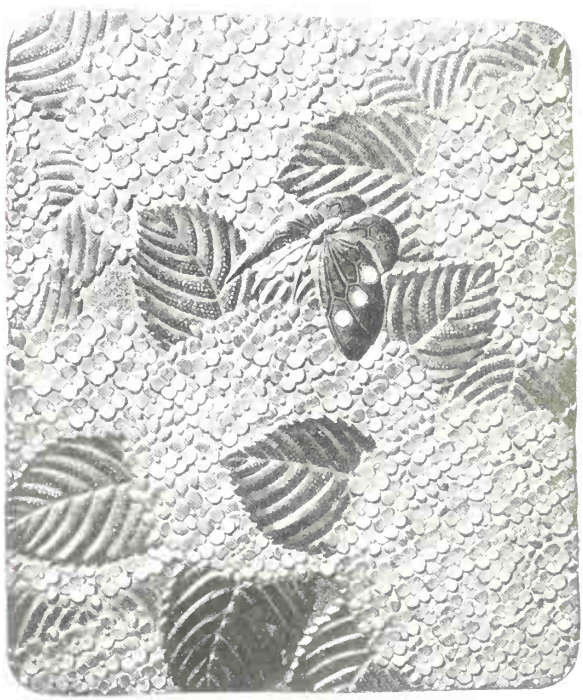
No. V.—A BOLD DESIGN BY KAKOSAI (?) SHOWING HAWK AND SPARROWS

their artistry. Last year at Shepherd's Birds many cases were filled with examples dating from the ninth century, such as the case for Sutra belonging to Count Mitsuaki Tanaka, or from the twelfth century, such as the splendid saddle lent by the Marquis Morishige Hosokawa, or the saddle and stirrups (A.D. 1080) lent by the Marquis Tokugawa Maeda, or the fine seventeenth-century bookcase belonging to the Marquis Mochida Hachiroge. These and a thousand other specimens of exquisite work in a medium little known to the ordinary visitor to the exhibition must have done much to stimulate

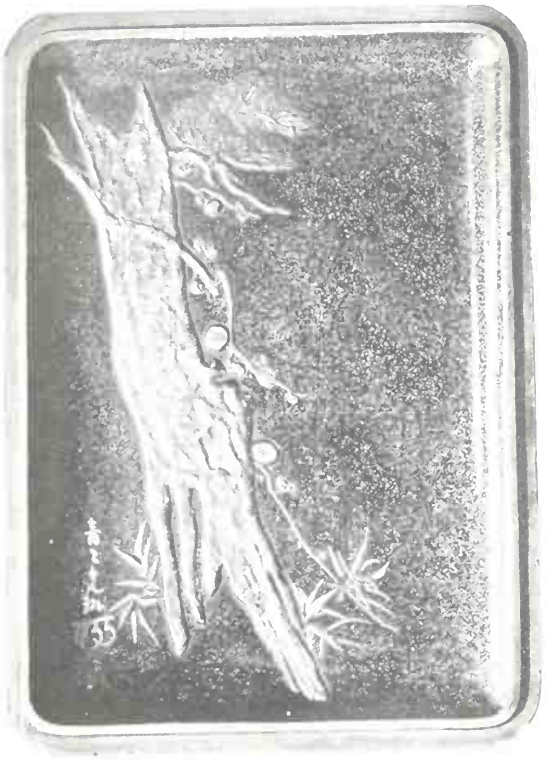
No. VII.—EXHIBITED, ENGRAVED SIDE OF WRITING-BOX OF THE EARLY SEVENTEENTH CENTURY

the general interest in antique Japanese productions, and to teach our Western dilettanti and pedestrian critics a somewhat humble one in the appraisal of the arts.

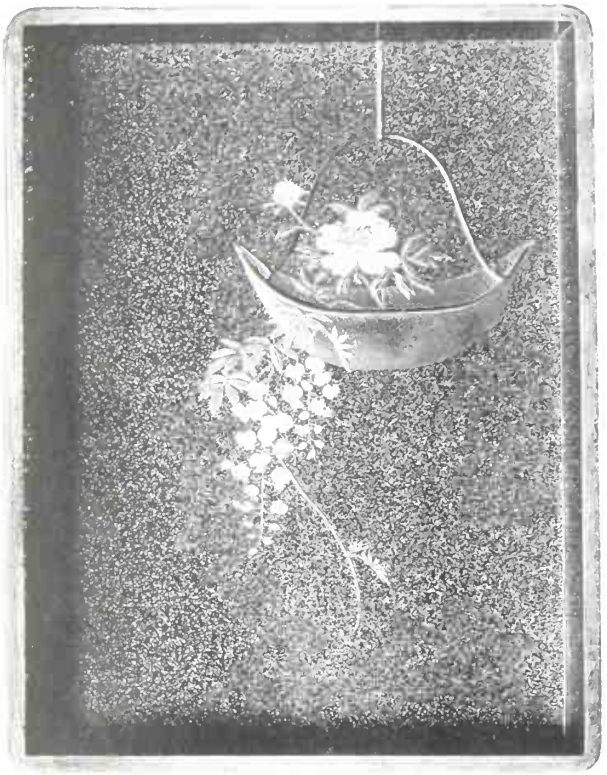
Although most of those designs which the Japanese artists and especially lacquerers borrowed from China were altered considerably to suit their taste, some of the divine objects, such as the Kylin, have remained much the same in the art of both allied nations. As a final occasion to that title have been shown a Kylin which might well have come directly from China. But it is from the land of Iyenari Lacquer shows its finest and noblest work, and although that appears to combine the characteristics of several



No. VI.—WRITING-BOX BY ZEZE OR TADAAKI THE LAST HEIR OF HITACHI



No. VIIIa.

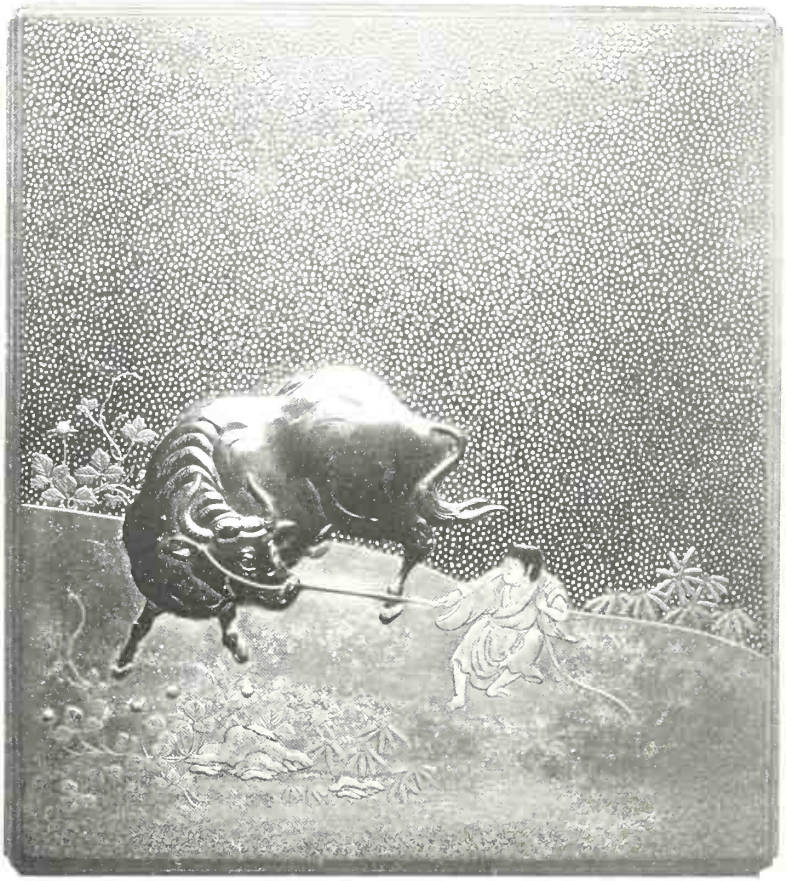


No. VIIIb.

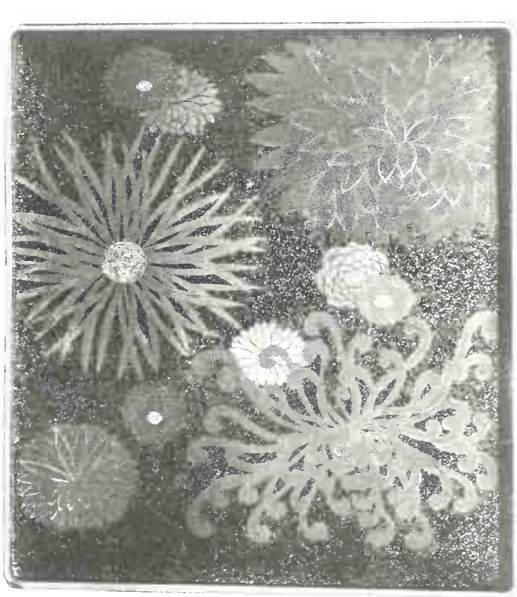
THE BASKET WITH THE DESIGN OF TREE TRUNK IS BY KORIN; THE HANGING BASKET IS FROM ANOTHER HAND OF ABOUT THE SAME PERIOD

No. IX.—AN ARCHER'S GLOVE WITH THE BACK VIEW OF THE FIGURE OF A DANCING GIRL IN THE CENTRE, EDGED WITH A BUTTERFLY

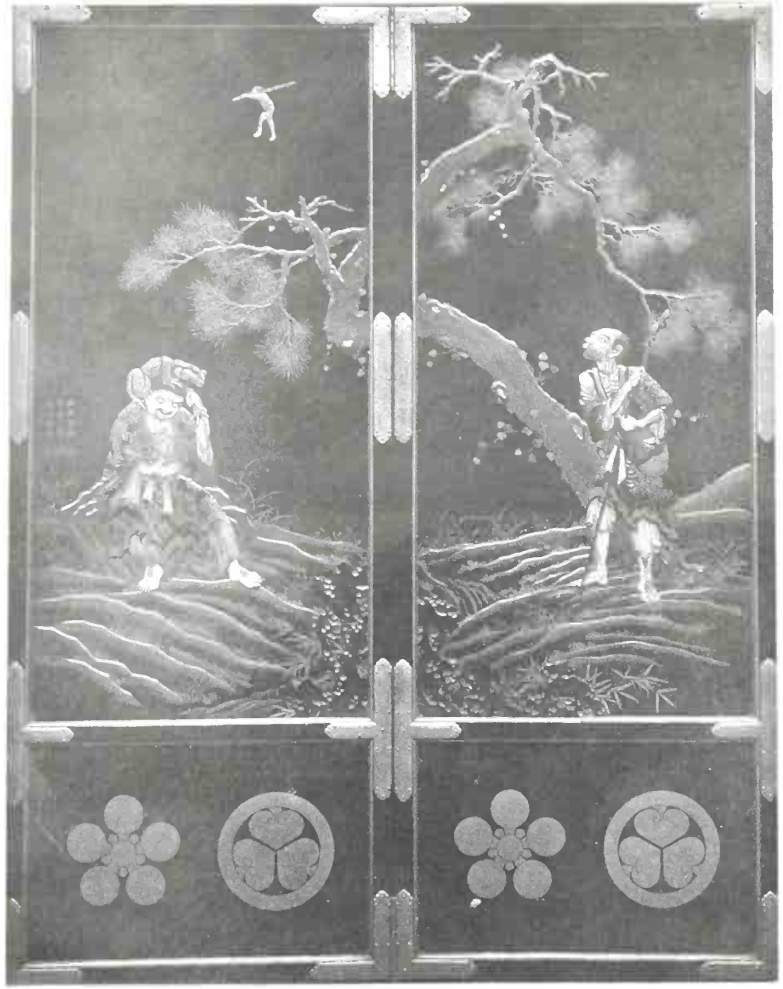
No. X.—AN ELABORATE DESIGN IN GOLD AND BLACK LACQUER, ON WHICH IS SET A LANTERN IN GOLD AND MOTHER-OF-PEARL, BY KORIN



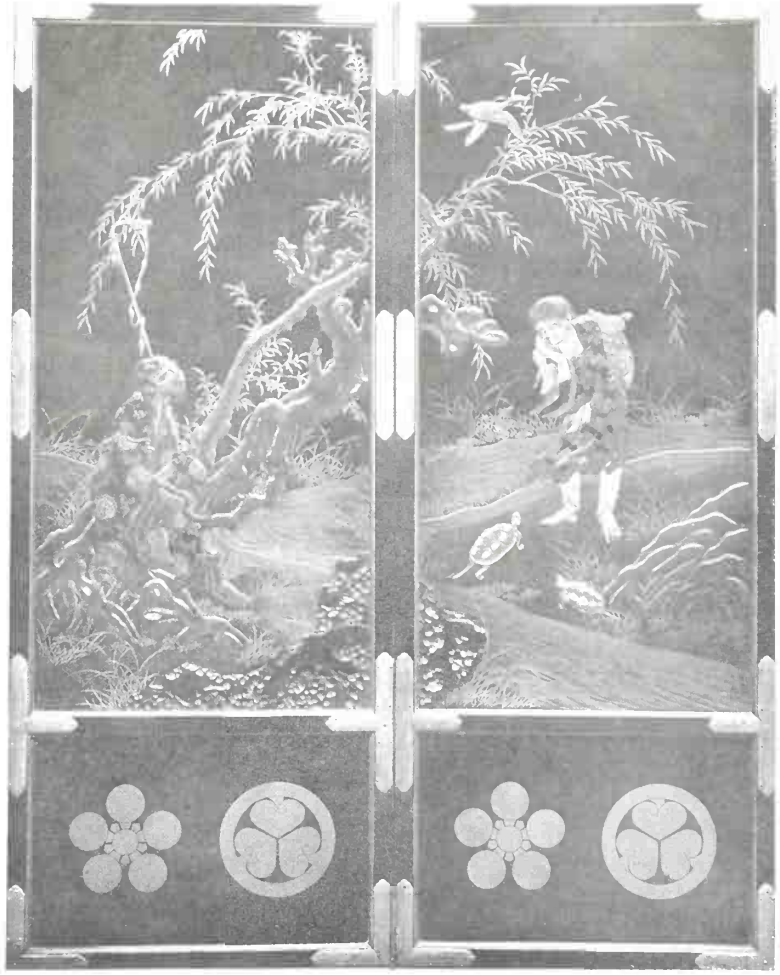
No. XI.—AN EXAMPLE OF [illegible] COVER BY KAJIKAWA II.



No. XII.—INTERIOR AND EXTERIOR OF BOX BY KOMA.



No. XIII.—TWO PANELS OF A SCREEN FORMERLY THE PROPERTY OF THE DAIMIO PRINCE ARIMA. THE DESIGN BY HOYEN; THE CARVED IVORY BY YASUHARA; THE LACQUER BY MORIKAWA



No. XIV.—TWO FURTHER PANELS OF THE SAME SCREEN. THEY ARE SIGNED WITH THE NAMES OF THE ARTISTS, AND WERE PRODUCED EARLY IN THE NINETEENTH CENTURY

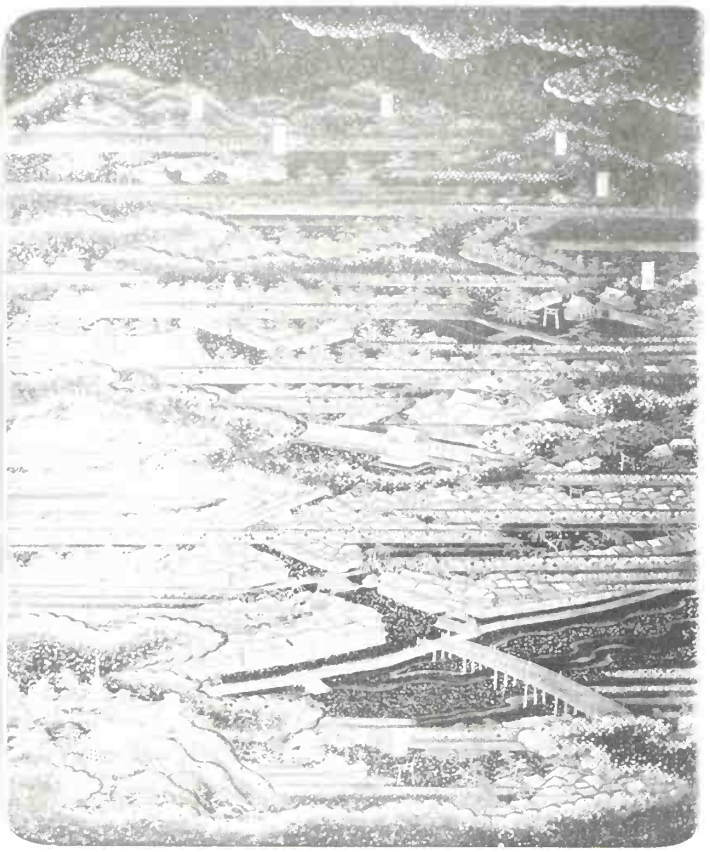
No. XV*a*.

No. XV*b*.

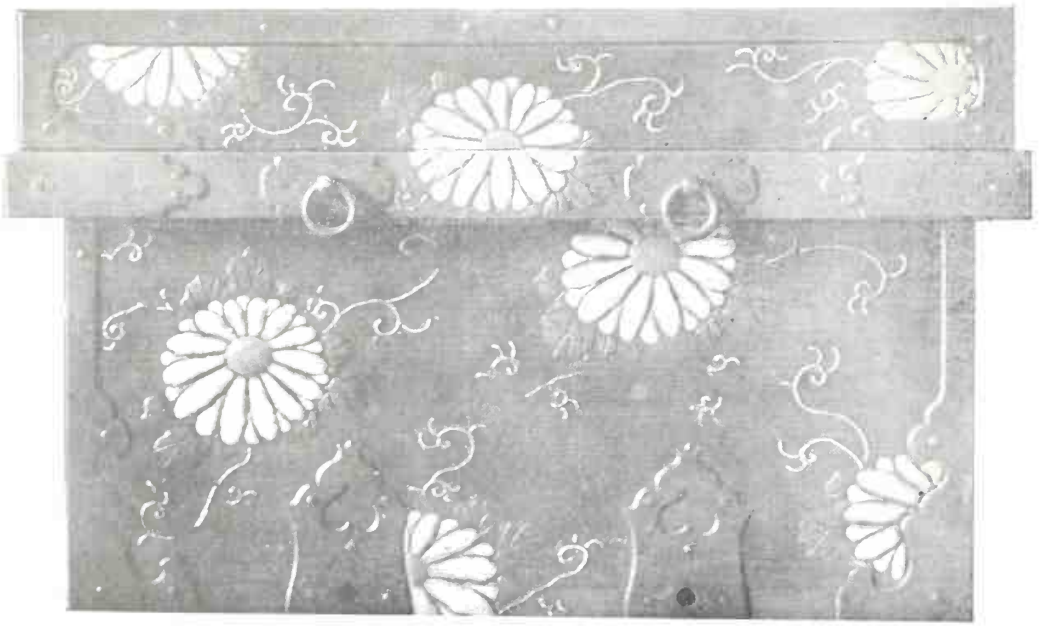
No. XV*a* AND *b*.—WRITING TABLE AND BOXES BY KOMA K., IN THE KORIN MANNER OF THE SEVENTEENTH CENTURY. THE DECORATION IS IN HIGH LACQUER, INLAID PEARL AND GOLD.

beasts complicated by trailing clouds of glory and flames of divine fire. This decorative animal may seem somewhat unkindly to the Western eye, but to the Oriental he is a welcome and highly appreciated visitor. He will be found freely represented in all the applied arts of Japan, and he has a decorative position upon many sacred altars as well as on many utilitarian pieces. Of the two writing-boxes which follow, the first is a work of Ritsuo, with an elaborate background of golden circles, formed, as it were, of pin points, reminding one of the work of some Indian or Persian craftsman. The second is a beautiful and intimate design by Kaikiwa I. On the lacquered grain of the wood is shown a corner of a garden elaborately depicted in various shades of gold; the decoration of the fence, the moss-adornment of the gate, the detail of the foreground, all help to make a complete and delightful picture. The box by Masanao which follows gives a design based on an artful flower arrangement in a bronze dish, such as the Japanese love, and which has now taken a definite place in European art. The gaiety and movement of the piece by Shunsho—apart from its technical perfection—assure it warm praise from all artists, while marking the vast difference from Korin's design on the next example—a box on six finely proportioned legs, with a representation on the cover of a horse and rider of remarkable power.

Nos. v and vi are fine examples of styles fairly well known in Europe, while the early nineteenth century work of No. vii shows the lines and, from some points of view, the most sophisticated development of design. Two delicious pieces follow, examples whose beauties appeal to us connoisseurs the more closely and fondly the more we handle them. Undoubtedly *gold on lacquer*, the symbol of Nippon, is a fragrant *motif* with Japanese artists. Its very difficulties make it acceptable to the master in Europe, who is ready to undertake any design in his own somewhat obdurate medium for the pleasure the task to

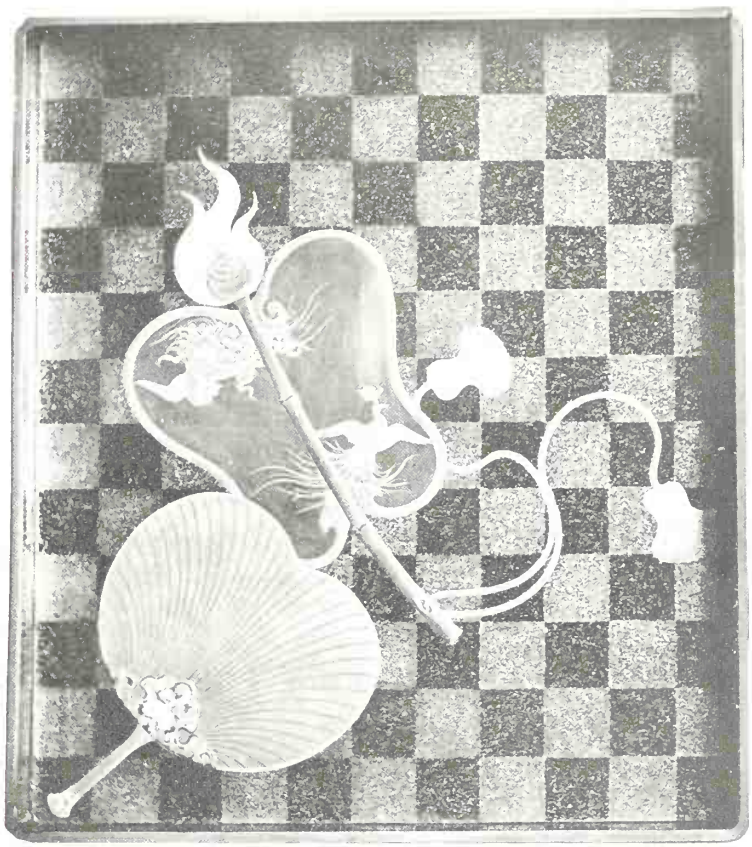


No. XVI.—THE TOKAIDO ROAD, MARKED WITH THE SEAL OF ISSHI.



No. XVII.—LACQUER BOX DECORATED BY KENZAN.

NO. XVIII.—THE CHEST IS THE INTERIOR OF A BOX BY SHAMI SANYUKWA; THE SECOND BY JOMO KENYATTA AT THE AGE OF SEVENTY-FIVE YEARS.



NO. XIX.—INTERIOR OF THE BOX WITH HYENA SHOWN IN THE TITLE WHICH APPEARS AT THE HEAD OF THIS ARTICLE.

from the ground the sig-
nify. Nos. x. and xi. are
of infinitely more value
in the suggestion of
infinite depth in the
backgrounds, an artistic
accomplishment by
which you shall know
the masters in this craft.

The four panels of a
large screen of early
seventeenth century
workmanship (Nos. xii.
and xiv.) are designed
by Hogen, inlaid with
carved ivory by Yasui-
hara, and finely lac-
quered by Morikawa.
This is the type of screen
made in the period for
various great houses.
The magnificent example
once belonged to the
Daimio Prince Akimo,
and is now in the col-
lection of Mr. Arthur

No. XX.—AN EXAMPLE OF THE HIGHLY PRIZED KAMAKURA LACQUER SHOWING, ON CLOSE INSPECTION, LARGE AND SMALL KYLINS IN A DECORATIVE BACKGROUND

Nash, U.S.A., as are also
the other charming
specimens of Japanese
lacquer shown in this
article.

No. xv. gives a good
specimen of Koma Ley
work in the style of
Korin, and the next
example makes an
admirable contrast in
lacquer. It depicts the
Tokaido road, and is
sealed by Isshin, who is
here as meticulous as
Koma in the foregoing
picture is broad.

No. xix. shows the in-
terior of the elaborate
box, of which the Kylin
in the title is the cover.
The work is carried out
with infinite skill in a
manner that is justly
popular with collectors.
The next piece is of the

NO. XXI.—THE HEWACHIMA.—A KAMAKURA CARVED LACQUER TRAY SIGNED BY BAIGETSU
EARLY EIGHTEENTH CENTURY

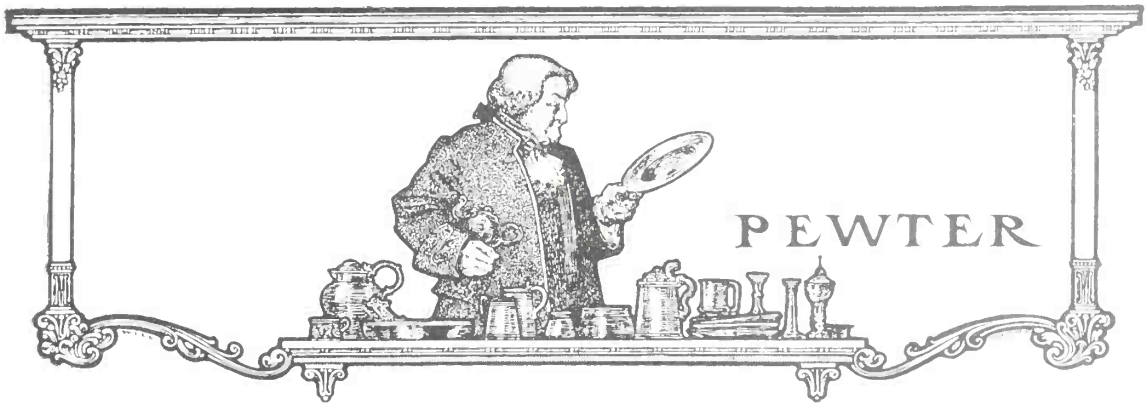
tightly packed and long appreciated. Kamakura Lacquer, a style of carved work believed of the Chinese for ages past, and now generally sought. A slightly different method of carved work is next shown. This Kamakura lacquer is of the eighteenth century, and possesses a charm better seen in the piece itself than in the photograph.

The last two specimens treat of those ideal and naturalistic birds which are among the most general in Japanese decorative work. These divine *ho-ho* birds are of the seventeenth century, from the gifted hand of Zonsei I., worked in black and yellow lacquer on a red ground. It is a rare and magnificent piece of construction, the quaint beauty and originality of the Lacquer. The ancient tradition of the gracefully which follows, by one of the kennin, connects the style of Western Japan dry, and reminds one a little of the Mameuro crest, robbed of its cap of mantemance. But the Oriental work is more brilliant than anything we can produce, more perfect and complete, and skilful than our craftsmen would know how to attempt, even if the atmosphere and other conditions would permit. England to do the lacquers, which have so long been a glory of their other Island Empire to whom we owe so many artistic delights.

No. XXII.—A RED LACQUER BOX BY ZONSEI I., DECORATED WITH "HO-HO" BIRDS IN BLACK AND YELLOW. A RARE AND BEAUTIFUL EXAMPLE OF SEVENTEENTH CENTURY WORK.

No. XXIII.—A WHITE BOX OF BLACK LACQUER AND GOLD FERNS, THE LID WITH SHELL. IT IS SIGNED BY ROMA.

A CORNER OF OLD PEWTER



Notes on My Old Pewter

By Walter Churcher

THE latter-day collector of old pewterware who commenced his quest during the last decade may not have been vouchsafed the opportunity of purchasing many of his specimens at so much a pound by weight, as were some of his predecessors; but he experienced the inestimable advantage of finding at his disposal sources of information on his subject not previously available. The collection of old pewter was not seriously taken up until some twenty years ago. Family garnishes of old plates and dishes, the pride of old housekeepers, were preserved on the dressers of old country houses; and many were the strange methods, destructive of makers' marks, used in the cleaning of them. But in many cases the old chargers, bowls and platters, which had been superseded by earthenware and china, were relegated to the lumber-room, or even to the fowl-house or kennel, ultimately meeting their fate in the melting-pot of the tin worker or the pewterer, the former recognising in old plates excellent material for solder, while with the latter the recasting of pewter was a regular trade. Indeed many of the items I shall refer to were resumed from the weekly consignments of old metal received for re-melting.

At that time one found here and there an artist or architect who, appreciating the beauty of the subdued grey metal, requisitioned pieces for studio properties or decoration, but few regarded it as a subject for systematic study and acquisition, and even really good collectors had as vague ideas of values, dates and marks as the owners of dealers from whom they purchased them.

The subject was, to borrow Miss Mapp's metaphor, "veiled in obscurity," for the illuminating works of Welch, Masse and the late Ingleby Wood were not yet available, while the Pewter Exhibitions at Clifford's Inn and Glasgow had not disclosed the enormous variety of articles produced in the metal.

When the owner of the collection under review set out, over twenty years ago, in association with a colleague, in quest of a complete service of table pewter each, with a view to giving dinners entirely served on the old metal, so little interest was taken in the matter by dealers, that enquiries elicited the reply that they had no demand for pewter, and most of the early purchases were made as a result of advertisements, which brought down a perfect avalanche of plates and dishes. Many of these were not of sufficiently good surface for the purpose they were required for, but in some three years some three hundred excellent plates and fifty dishes were obtained at prices which at the present time would satisfy the most exacting bargain hunters. Among the plates were many early specimens now promoted from the dresser to the cabinet. A few of these are shown in illustration No. 1, the four on the left being by prominent seventeenth-century makers, such as

No. 1.—TYPES OF PLATES

No. II.—PEWTER SNUFF-BOXES.

No. III.—SHOE SNUFF-BOXES AND VINAIGRETTES.

Nicholas Keck, John Hicks and John Cave, and by reason of their being carefully preserved and handed up to future generations, are in perfect condition. In this connection it may be recollected that it was the practice in many old Welsh families to place the pewter plates and dishes on the dresser with their backs outward, the cleaning of which resulted in many interesting marks being obliterated. A series of small plates purchased by the writer in North Wales bear on them the name Hall, and the marks of the makers S. Hunt and, on the backs, almost worn away by scouring.

With the exception of shoe-ware, pewter snuff-boxes

No. IV.—PEWTER SNUFF-BOXES.

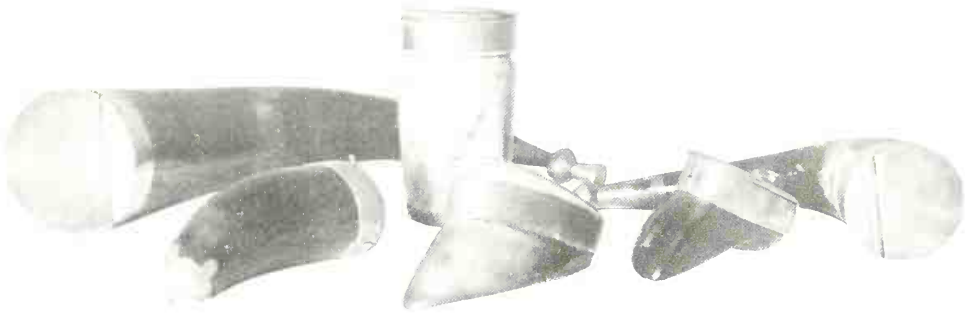
dishes, the projected dinners became possible.

Soup-tureens, soup-plates, ladles, deep dishes for vegetables, pies, and to act as voiders for the skins of potatoes in jackets—which are a feature of these feasts—salts, pepper-casters, candle and taper sticks, wine-cups, tankards, decanter-coasters, and the appropriate pewter-handled scimitar-bladed knives and three-pronged forks, followed in rapid succession, and a series of pewter dinners initiated, which are still periodically enjoyed by an intimate circle of artists, actors, and collectors.

The soup course was abandoned early in the history of the dinners,

BURLINGAME
PUBLIC
LIB.

MADEMOISELLE DE BETHISY AND HER BROTHER
1707–1765 1709–1781
BY A. G. BELLE
At Versailles



No. V.—SCOTCH PEWTER MOUNTED BOTTLE MADE BY DUBIE

its association with pewter plates was not quite successful, and the tureens, ladles, and the interesting soup-plates from Staple Inn were henceforth relegated to the cabinets. These soup-plates, which bear the dated touch of John Redshaw, 1733, are of unusual shape, and bear the name of the Inn and its woolsack crest. They were acquired some fifteen years ago, about the time the Inn was purchased and restored through the generous and timely action of the Prudential Assurance Company. On the occasion of a conversazione a few years since, these plates, with dishes and other plate purchased with them, were temporarily restored to the old carving bench which still exists in the hall of the Inn.

The ultimate departure of one of the Joint-Stocks for America with a full share of the spoil, its overdrawn further acquisitions, and needlessly led to an extension of the quest to articles other than table pewter. Perhaps one of the most interesting of these additions is a series of nearly a hundred pewter snuff-boxes, dainty little pieces, admirably designed and almost invariably well made in good metal. They mainly

No. VI.—FROM CHURCH AND HALL

No. VII.—English baluster-shaped measures, 1700 to 1750.

date from the first half of the nineteenth century, although a few are much earlier, and their form and decoration largely follow that of contemporary silver boxes, and from the illustrations shown it will be seen that the devices include sporting, classical, and topographical subjects, while the conventional ornament with which some specimens are decorated will compare favourably with that of many more ambitious later-day productions. Certain of the boxes take the form of horses' heads or pistols, and are of a weight suited to the pockets of a Wardle or a Squire Western. Specimens are scarce, and are now only acquired with difficulty. Although they must have been commonly used in one

No. VIII.—Pewter and table-glass.

varying patterns of Durie's Scotch snuff-mulls, in which the pewter mounts and lids are fitted to hoofs and horns with great skill. The Durie manufactory has never been located; but the late Mr. Ingleby Wood was of opinion he was an Edinburgh maker.

Turning from these small items to more important pieces, some of the ecclesiastical pewter, such as flagons, lavers, and patens, will be found illustrated (No. vi.). Perhaps one of the most interesting items in this group is the little paten on the left, which bears one of the earliest marks on the first of the surviving touch-plates at Pewterers' Hall, is of date *circa* 1663, and was found among debris of the fire of London during excavations in the City. It bears distinct traces of fire on the back; but the front escaped damage. Before its age was ascertained from the touch-plate, it was used as a butter-dish. The pair of Scotch lavers at the back of the

No. IX.—SET OF CUPS WITH RACK.

groups are fine specimens, and are some fifty years older than that with a leg between them, with hall-mark of W. Hunter, of Edinburgh, and of date 1750.

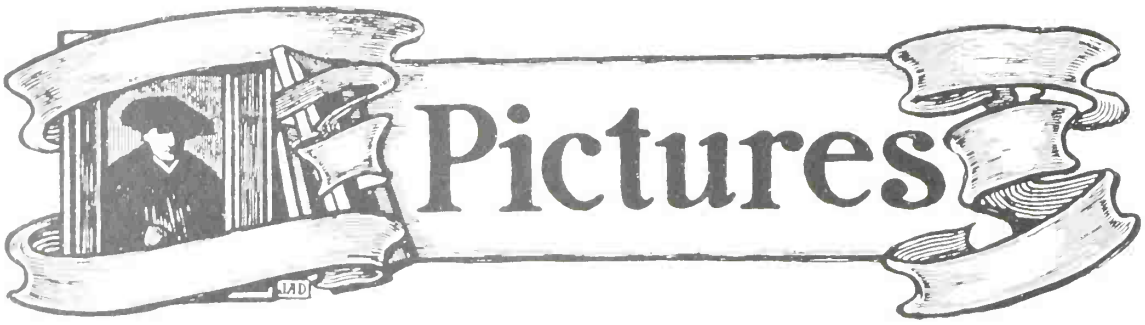
Of tavern measures, notwithstanding some transfers to museums, a goodly store remains. The tappit-hen type, without which no ambitious pewter collection is deemed complete, is represented by crested and incrested specimens in various sizes, acquired long ago. The collector who buys these fine measures nowadays must have a care, or he may acquire expensive experience with them, as the high prices they now bring leaves a good margin of profit for the taker. The tyro must also resist the blandishments of the dealer who offers Normandy jugs with acorn thumbpieces as tappit hens. For the pewter collector of modest means there are few more fascinating subjects for consideration than the old tavern measures which, with and without lids, are still to be obtained at moderate prices. Perhaps among those sets most difficult of acquisition, in good condition, are the late eighteenth century flat-lid baluster measures, which are here illustrated (No. VII.) in conjunction with an old leather jack, from which the shape was doubtless evolved. On rare occasions earlier specimens are met with, such as the pint measure shown next to the black jack in our illustration, and which bears the dated maker's mark—W. D. 1670, in a diamond, and the crowned "C" of Charles II. This and its half-pint companion are good and well-preserved pieces, but, of course, not comparable to the Buckmaster Henry VIII. specimen.

In seeking eighteenth-century examples, the smaller sizes, save the diminutive half-gill, may be found without much difficulty, but the large gallon measure, weighing 6 lbs. 8 oz. (No. [illegible]), has only met with five specimens in twenty years. In the quest, however, the collector will find the beginnings of other ways in many ancient pewters, and might be more than speculative in such finds as sovereign cruses, a complete table collection of which would be of the greatest interest and ultimate value.

Apart from the church pieces previously referred to, the collection includes various lidded tankards, one of which, of the George I. period, is shown (No. VIII.) in conjunction with some small tapper sticks, a gill-pot, lidded skein quench bells with oval bowl, and one of a pair of domestic candlesticks of unusual size. Among the various cups is a set of twelve, which, with their rack, are shown (No. IX.). Although such cups are frequently described as chalices, they are domestic items of the early nineteenth century, and with the coats of arms on them were often given as children's presents in the old days. Many inscribed specimens were sold as mementoes of the battle.

Of the many bleeding bowls, candlesticks, spoons, inkstands, salts, and other items in the collection, it is unnecessary to speak. One may say that the possessors of the De Navarro stoup, tankards, and church plate, of the Murray spoons, and of the fine general Buckmaster collection, but the satisfaction gained in garnering the present collection has been emphasised by the knowledge that it has, as regards its domestic section, afforded the means for serving a succession of joyous repasts, and enabled its owner to stud his friends' eyes with both the useful and ornamental side of his modest possessions.

No. X.—BARREL-SHAPED PEWTER JUG.



Mrs. Cornelys and Carlisle House

By H. Selfe Bennett

The visitor to the Victoria and Albert Museum will find the coloured drawing from which the accompanying illustration is taken in room No. 88, where it is placed amongst the pastels. In its modest position below the line it may be said to resemble a violet among sunflowers, for the strong colour of these portraits contrasts unfavourably, to our thinking at least, with the refined tinting and draughtsmanship of *The Interior of Carlisle House, Soho Square*, by John Raphael Smith (*Mez.* 1752, *Ob.* 1812), best known as the celebrated engraver of the work of other artists. In this picture the carmine tints are so slight and so exactly suited to the delicacy of the drawing that one instinctively feels how the "little more" might be too much, whilst the "little less" would be "worlds away." Such an opinion, however, should be taken as merely an expression of personal taste, for it is by no means intended to convey any reflection upon the beautiful engraving of the same subject in mezzo by T. Hamilton Crawford, printed in colours and published by Messrs. Leggatt Brothers, of Cheapside and St. James's Street. In

THE INTERIOR OF CARLISLE HOUSE, SOHO SQUARE. FROM THE DRAWING BY JOHN RAPHAEL SMITH.

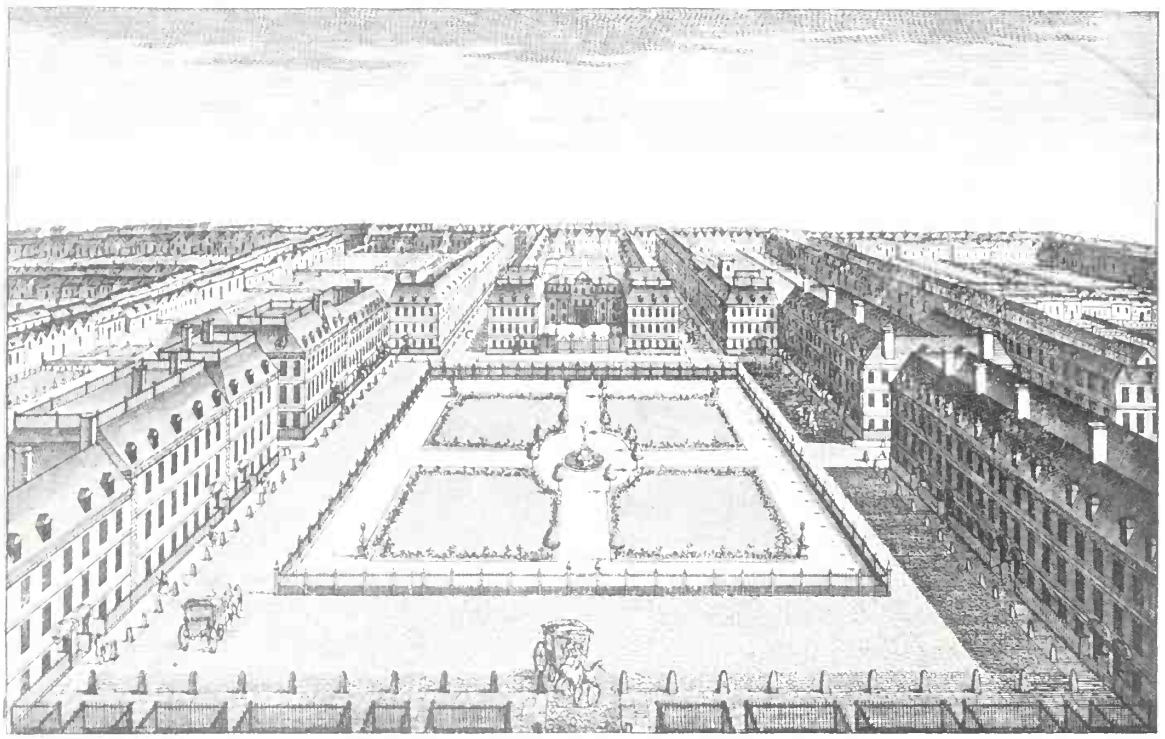
that successful reproduction the effect of the medium employed is to impart a warmth and depth which is wanting in the drawing at South Kensington. This drawing, which possesses such indescribable grace and charm, depicts two belles of the period (Harriet Montague and Maria Townley) "in their habits as they lived," in costumes which surely put to shame the fashionable dress of the present day; the gentleman standing (to the right) is the artist himself, who frequented such resorts, and is credited with having persistently conjoined pleasure with profit in an unusually successful manner. The figures in the distance are supposed to represent Dr. Johnson addressing Lucy Haswell. Mrs. Frankau, describing the picture in her work on J. R. Smith, places a judicious ? before the name of the "Great Cham of Literature," and the index to Boswell's *Johnson* gives no reference to Carlisle House or to Lucy Haswell. There seems, however, no inherent improbability in such presence, for Mrs. Piozzi tells us that Johnson was an advocate of social amusements and approved of dancing as tending to counteract the moral dangers of ennui and solitude. It must, moreover, be admitted that although there is no actual mention of Carlisle House by Johnson's biographer, we read of visits to other places of similar entertainment, such as the Pantheon, the Ranelagh, and Vauxhall Gardens.

Theresa Cornelys, who, in the second half of the fascinating eighteenth century, "provided for people of quality and fashion a series of balls, concerts, and masquerades unparalleled in the annals of London life," was born at Venice in 1723. She sang in opera and oratorio (under the names of Trenti and Pampestri) in Germany and Italy. Casanova "of unsavoury memory" speaks of her, and Burney in his *History of Music* tells us "she had such a masculine and violent manner of singing that few female symptoms were perceptible." She settled in London, where for many years she "entertained the votaries of fashion of both sexes." For this purpose she purchased Carlisle House, which had been built by Chas. Howard, 3rd Earl of Carlisle, between 1686 and 1690, on the east side of Soho Square, at the corner of Sutton Street. This building was pulled down in 1788 (*Dictionary of National Biography* (1887), art. "Cornelys"); another authority says "the beginning of the present century—1803 or 1804" (Wheatley, *London Past and Present*, 1891). It is agreed, however, that its former site is at present occupied by S. Patrick's Roman Catholic Chapel, which extends along the south side of Sutton Street from Soho Square. The entrance for carriages and sedan chairs was in what is now the cooperage yard of Messrs. Crosse & Blackwell.

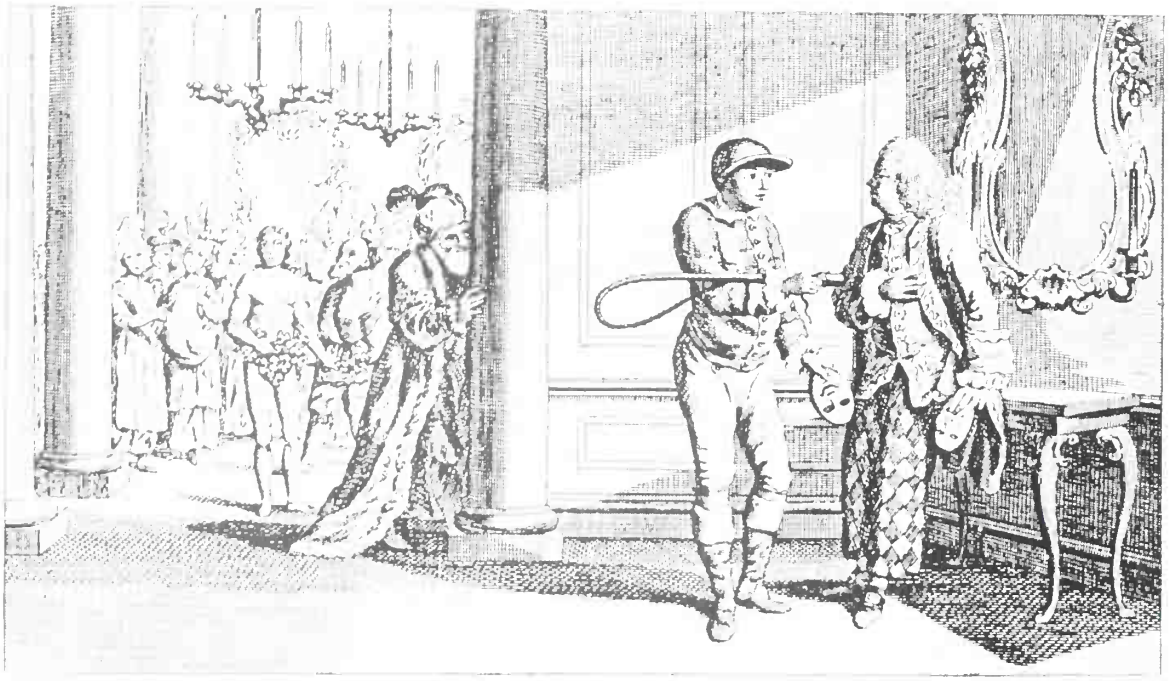
It was in the year 1760 that Mrs. Cornelys purchased Carlisle House and first made her appearance there as a manager of public assemblies. The third and fourth meetings of "The Society," as the ladies and gentlemen who subscribed to the balls called themselves, are noticed in the *Public Advertiser* for December, 1760, and January, 1761. In February, 1764, Mrs. Cornelys first "added to the inducement of a Ball a Grand Concert of Vocal and Instrumental Music." Horace Walpole, writing to George Montagu at the end of this year, says that "Almack's room (opened February, 1765), which is to be ninety feet long, proposes to swallow up both those of Mrs. Cornelys' as costly as Moses's rod gobbled up those of the magicians." During 1768-9, the most flourishing period of Carlisle House, royalty was included in the assemblies, and the "Society" nights were so well attended that a new range of rooms was opened and a new door made in Soho Square. At a masked ball given there in February, 1770, the Duke of Gloucester and half the peerage were present, when Miss Monckton, afterwards known as "Old Lady Cork," appeared as an Indian Sultana, wearing £30,000 worth of jewels. In 1771 the proprietors of the "Italian Opera" considered Mrs. Cornelys a dangerous rival. She was indicted for keeping "a common disorderly house," "and the Bench of Justices, less sensible to music than Orpheus's beasts, pronounced against her."

The opening of the Pantheon or Winter Ranelagh in 1772, with competitive attractions, proved another and fatal blow, for the name of "*Teresa* (or) Cornelys, dealer," appeared in the lists of bankrupts in the *London Gazette* for November, 1772. We know not on whom the responsibility lies for the dropped h. The following month Carlisle House and its contents were advertised for sale, after the reversal of fortune Mrs. Cornelys remained in obscurity for many years under the name of Mrs. Smith. Some time before her death she was reduced to become a vendor of asses' milk at Knightsbridge, and she ultimately died in the Fleet prison in 1797.

The other illustrations to this brief, eventful history require a few words of explanation. The reproduction of an old map of Ayloffe's *Square or Soho* represents Soho Square as it was in the year 1725. This view, taken from the "Oxford Road," shows Monmouth House in the centre of the south side, with Greek Street and Frith Street, which were then called "Grig Street" and "Thrift Street." Flanking that mansion on the west side of the square is the present Carlisle Street (marked on the map as "Mary Andrew Street"), and on the east side "Sutton Street," where stood the second Carlisle House, which was purchased by Mrs. Cornelys. It is curious to note



King Square in Soho



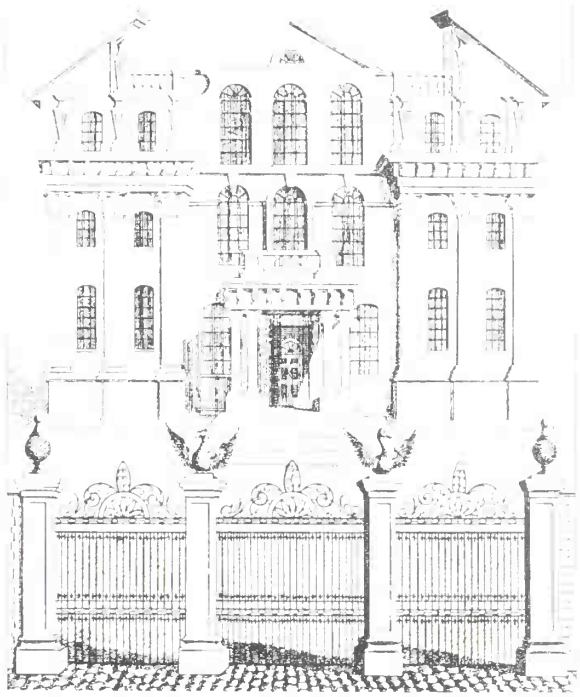
THE HORSE GUARDS — LOOKING TOWARDS THE BANQUETING HOUSE — FROM AN OLD PRINT

COMEDY. BELIEVED TO BE A PORTRAIT OF THE DUCHESS OF KINGSTON

that this is the only one of the four exits from the Square which preserves its ancient name.

The inscription below the print of Monmouth House (published in 1791 by N. Smith) tells us that "it was built by the unfortunate duke who was beheaded on Tower Hill July 15th, 1685, after receiving five strokes of the axe." The house was purchased by the late Lord Bateman, was let by the present Lord to Count de Guerchy, French Ambassador, and was taken down in 1773. On the site Bateman's Buildings now stand.

Of the caricature (reproduced), as we learn from Messrs. Rimbault & Clinch, "in the foreground we see the Duke of Grafton disguised as a postilion, with cap and whip, and holding a mask in his left hand. He is in conversation with Lord North, who is also arrayed in masquerade attire. In the group seen between the pillars are Lady Almeria Carpenter and Mrs. Crewe personating two ballad singers; Garrick as a doctor in the *Macaroni*



MONMOUTH HOUSE, SOHO SQUARE

and the Earl of Shelburn as Midgidy, disguised in a Turkish habit." As to the identity of the representative of "Adam in flesh-coloured silk, with an apron of fig-leaves," history is discreetly silent. The picture of the "beauty unadorned" or scantily attired lady holding a mask in her right hand—the rooms of Carlisle House [illegible] entitled *Comedy* in the [illegible] is probably [illegible] and was possibly [illegible] the notorious Mrs. Chudleigh, [illegible] Duchess of Kingston, [illegible] of the sentence we have hitherto been able to obtain [illegible] continuation.

[illegible] the engaging documents [illegible] derived [illegible] Walpole's *Letters*, [illegible] some pamphlet published in 1820 by J. Mackinlay, of Holborn & Co. entitled *Memoirs of Carlisle House*. We are also indebted to this forgotten work for *Sobriquets Immortalized*, published by Dillon & Co., Soho Square, 1814.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.]*

UNIDENTIFIED PAINTING. (1).

DEAR SIR,—I am sending you a photo of an oil painting. Will you kindly reproduce it in your Magazine? Not signed or dated; very old picture, with beautiful colourings and perfect flesh-tints, believed to have been purchased as "Giorgione" about a hundred years ago. Size, 22 by 30 in. If you or any of your kind readers can furnish me with particulars as to artist, date and subject, I shall be obliged.

Faithfully yours,

EDGAR WILLEY.

SIXTEENTH-CENTURY TAPESTRY.

DEAR SIR,—In "Sixteenth-century Tapestries" recently in Vol. XXVIII. you placed THE CONNOISSEUR is a work of the Catalan school of the fifteenth century, possibly by a pupil or imitator of Luis Borrassá (*vide* Sanpere y Miquel's *Los Cuatrocentistas Catalanes*, Barcelona, 1906).

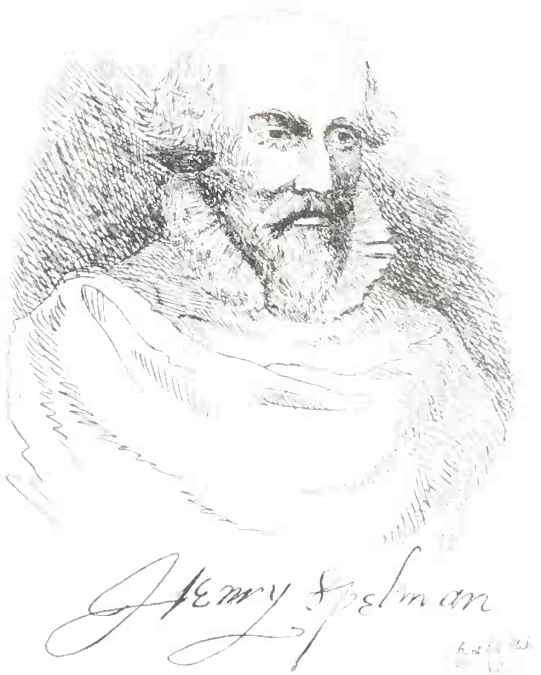
A. V. DE P.

PORTRAIT BY LANDSEER.

DEAR SIR,—The supposed portrait by Landseer illustrated in your April number is by Inskip. It was, with eleven others by the same artist, engraved by Wagstaff, and issued in book form. I have several copies of the print: but being away from home cannot refer to them or the book. Inskip did the plates of fish in Pickering's 1836 *Angler*. This particular print is a fine, bold piece of work.

Yours truly, HERBERT J. RICHARDSON.

A SIXTEENTH-CENTURY TAPESTRY. (1)



PORTRAIT OF SIR HENRY SPELMAN, KT.

PORTRAIT OF SIR HENRY SPELMAN, KT.

DEAR SIR,—I enclose photograph of *Portrait of Sir Henry Spelman, Kt.* The portrait appears on Plate XXXVI., Vol. II., of the publications of the Antiquarian Etching Club printed for the members in the year 1850. The etching is by James Price. The secretary of the club was Mr. H. W. King, Cottage Grove, Bow Road, London.

This portrait differs so immensely from other portraits of Sir Henry, that I am desirous, if possible, to ascertain from what subject (whether painting or statuary) Mr. Price worked up his etching.

As you doubtless know, Sir Henry Spelman was the antiquarian who was born at Congham, Norfolk, was educated at Trinity College, Cambridge, and was one of the earliest members of the Society of Antiquaries. He died in 1641, aged eighty, and was interred in Westminster Abbey. His works relating to antiquities and to law are, of course, very well known.

Yours faithfully, S.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I shall be glad if you will insert the photo of oil-painting in THE CONNOISSEUR MAGAZINE for identification. It seems to be a good portrait, and evidently by a good artist. Have noted F. L. A. in a monogram. Size, 14½in. by 9½in.

Yours faithfully,

W. L. W. CARLETON.

UNIDENTIFIED PORTRAIT (3).

DEAR SIR,—I should be glad if you would assist me to ascertain the subject and the painter of the portrait of which I send photograph.

Yours truly,

V. WAGSTAFF.

PORTRAIT BY LANDSEER.

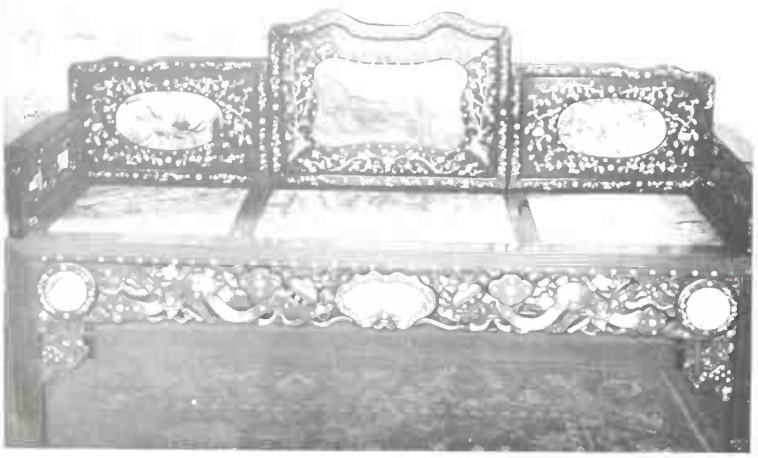
DEAR SIR,—With reference to the query in the April number of THE CONNOISSEUR MAGAZINE headed "Portrait by Landseer," I can give you the following information.—I have an engraving of the head illustrated, entitled "*Studies from Nature*" by J. Inskipp, Plate I. London, republished December, 1835, for the proprietor by Charles Tilt, 86, Fleet Street." The engraving is signed in large letters, "James Inskipp, 1834," and in smaller letters, "Re-engraved 1835, C. L. Wagstaff." Also on the black hat is "J. Inskipp, 1834," obviously intended

UNIDENTIFIED PORTRAIT (2).

UNIDENTIFIED PORTRAIT (II).

ANTIQUE SETTEE.

SIR,—The accompanying photo is that of a piece of Oriental furniture which I have in my possession. It is made of black iron-wood inlaid and bossed with mother-of-pearl, some of which, I think, represent the Chinese prunus. The three panels at the back, and the three on the seat, are marble, the grain of which has the appearance of views or pictures. The piece of wood at the front below the seat is carved and perforated, and inlaid with silver, and the carving represents Chinese characters. Two of the largest pieces of mother-of-pearl represent open books, on which there are Chinese inscriptions. Can one of your correspondents give me any information with regard to it? If so, I shall be extremely obliged.



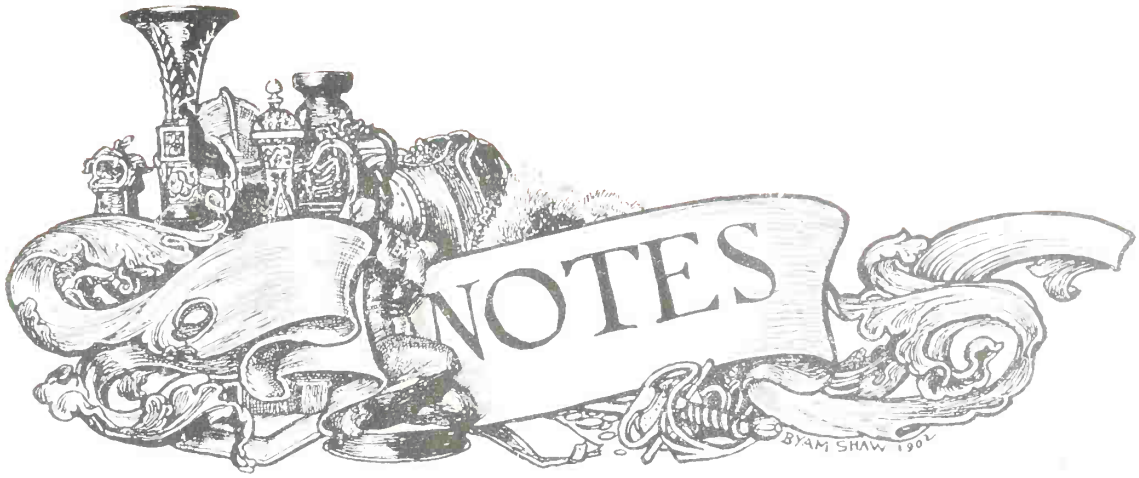
ANTIQUE SETTEE.

I have heard that there are three chairs of the same or a similar style in one of the London museums.

Yours truly,

ALFRED HOLLOWELL.

A PAIR OF CHELSEA GROUPS REPRESENTING THE SEASONS
BY ROUBILIAC
In the possession of Spink & Evans, St. James's Square, S.W.



Vue d'une Rue des Faubourgs de Besancon

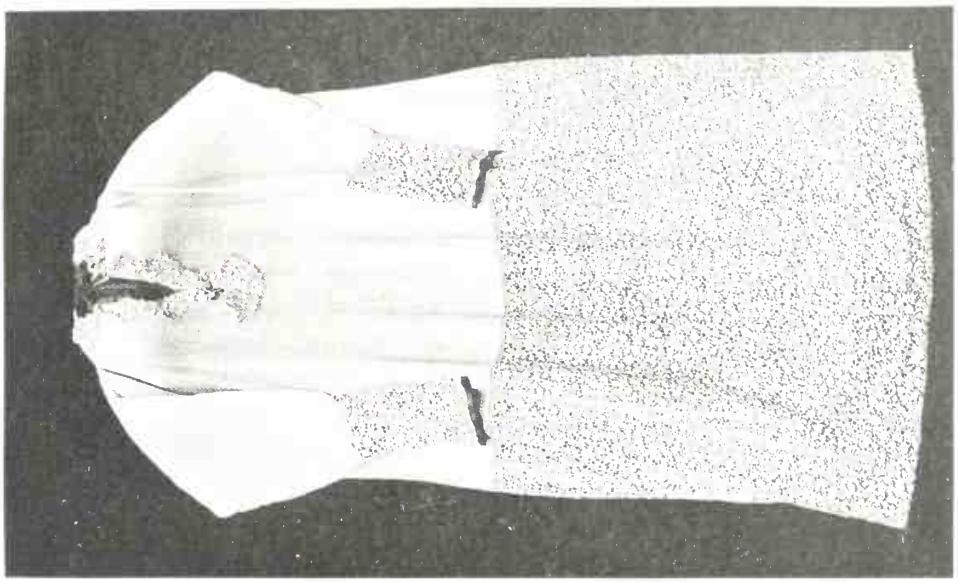
VUE D'UNE RUE DES FAUBOURGS DE BESANCON — BY BONINGTON

English Mediæval Embroidery

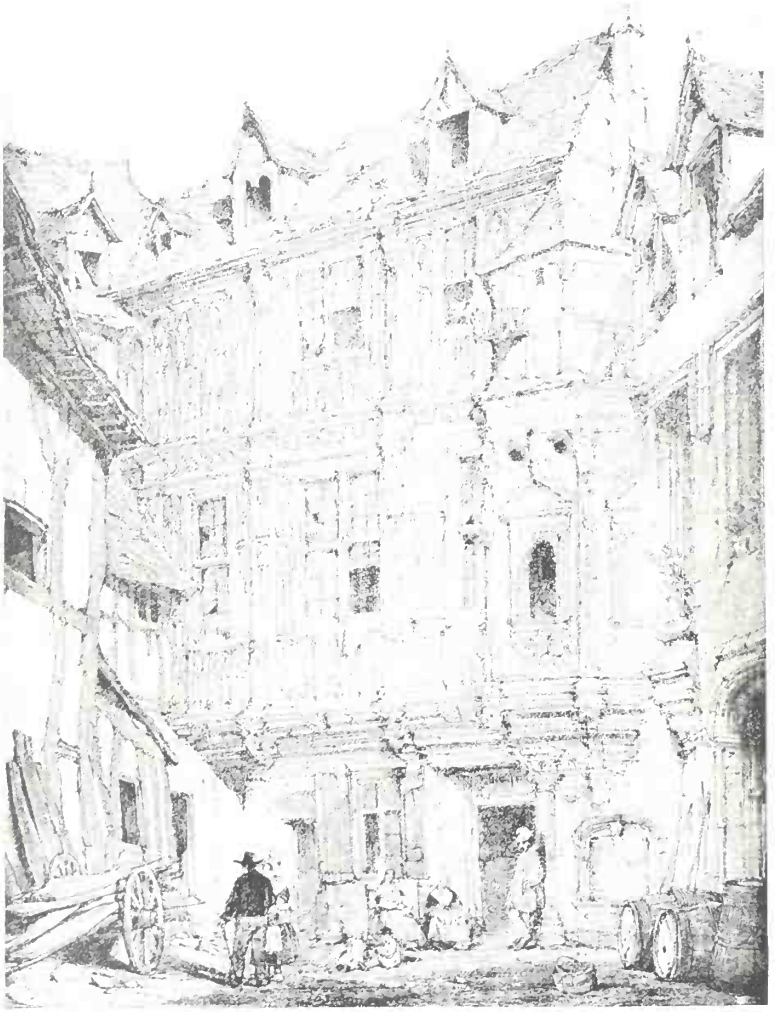
EMBROIDERED HOOD OF COPE SIXTEENTH CENTURY

Bishop of Sherborne (709) speaks enthusiastically of the skill of the English needleworkers, and from his period the designing of vestments was an accredited art, reposed entirely in the hands of the clergy and monks, because of their superior acquaintance with the sacred history and legendry it illustrated. Archbishop Dunstan is one prelate known to have designed much embroidery.

The special invention and gorgeousness of the work which was wrought upon the mitres and copes of the abbots and bishops of the early Church has a supreme archæological interest as well. Matthew Paris tells us that when Robert, Abbot of St. Albans, was visiting Pope Adrian IV. (our English Nicholas Breakspear, of romantic history, 1154-1159) at Rome, he took with him an offering of three wonderful mitres, which in this case were worked by a woman, one Christina, a Prioress of Markgate, and that they were esteemed a rare addition to the pontifical wardrobe. Paris once more tells of Pope Innocent IV. ordering a set of gold-embroidered vestments from the Cisterician orders in England in 1246. One can dimly estimate the pictorial appeal of these glowing representations of the artistic spirit upon eyes little used to pictures or visible emblems of the sacred life of miracle or passion. The effect of such objective creations of resignation and martyrdom, worn upon the head-covering and ceremonial garments of the supreme powers of the Church, must have been incalculable in its powers of popular emotion. The chronological history of the greatest period of English ecclesiastical embroidery meanwhile shows it to practically date from the beginning of the fourteenth century. At that hour it was in its zenith and of world-wide celebrity: the dignity and



LINEN ALB TRIMMED WITH ROSE POINT LACE
—SEVENTEENTH CENTURY



ABBAYE ST. AMAND, ROUEN
FROM A LITHOGRAPH BY J. NASH

them all the skill of the age was exercised until such works justly obtained the renown of Christendom. By the close of the fifteenth century ecclesiastical embroidery was a declining motive; the claims of domestic decoration usurped the field, but these old survivals of the art of earlier ages are well worth more than casual study, for in them lies the historical, æsthetic, and emblematic genius of our dawning social and religious energies.

Abbaye St. Amand, Rouen

THIS lithograph of the Abbaye St. Amand at Rouen is a fine example of the work of J. Nash, who deservedly enjoyed great renown as a delineator of architectural subjects in the middle of last century. Drawn in 1838, when Rouen was full of such delightful subjects for the pencil, this print serves to remind us that, despite the ravages of the "improvers," the old city still retains whole quarters of almost equal interest. Nash was born in 1808, and died in 1878.

Cherubini By Ingres

THE portrait of the great musician, painted by Ingres in 1842, must have been a fine example of that master's pure and refined style.

Ingres was born at Montauban in 1780. His first intention was to become a sculptor, but he soon gave that up and turned his energies to painting, as a pupil of David.

In the years of the great feud between Classicists

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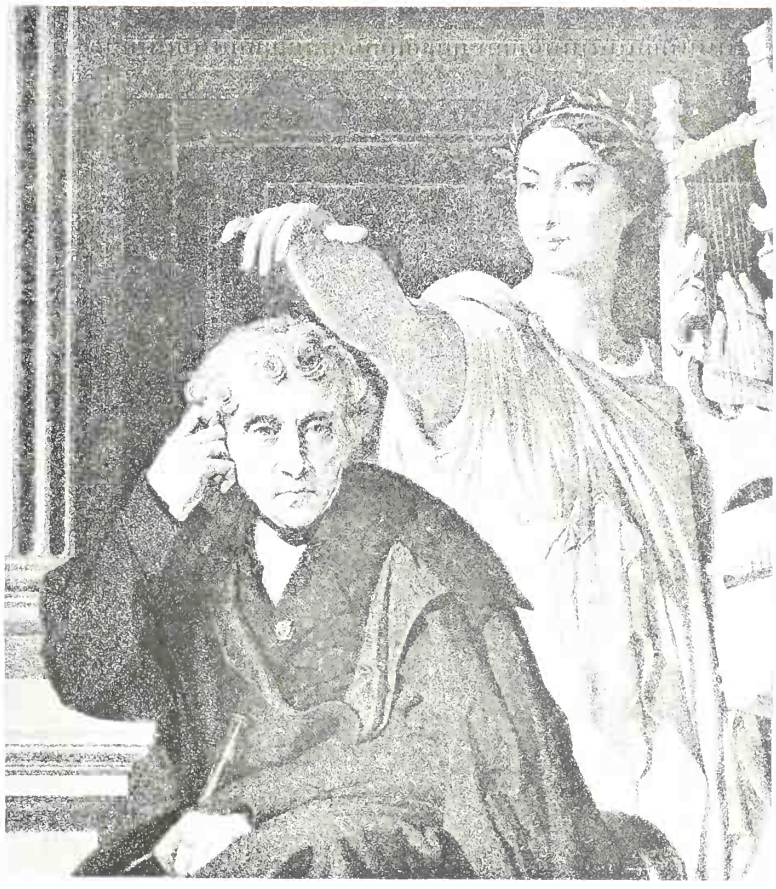


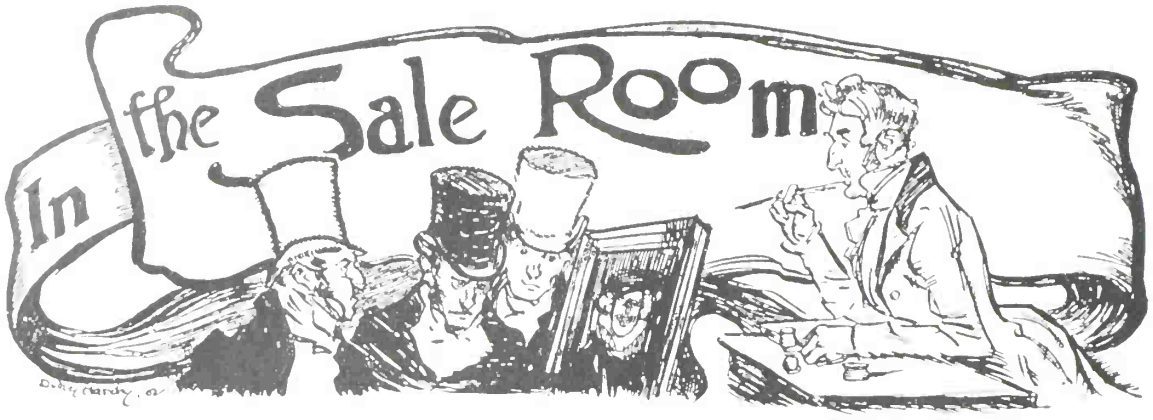
CHERUBINI — M^RS INGRES

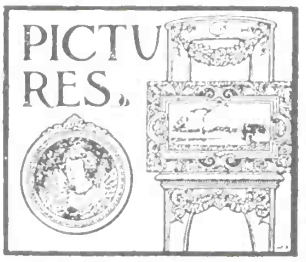
and Romantic-ists in France, Ingres became the leader of the former party. He died in 1867.

Our Plates

If Raphael no longer holds the same pride of place in the eyes of connoisseurs that he did formerly, his pictures still rank among the world's greatest masterpieces. His picture of the *Madonna del Cardellino* which hangs in the Uffizi Gallery is one of the earliest of his series of Madonnas. It was painted for his friend Taddea a little later than the Ansidei Madonna at the National Gallery and in the same year as the *St. George* in the same gallery. This was in 1506. Raphael was then in Florence, where he had been two years, during which time he had come largely under the inspiration of Leonardo and Fra Bartolommeo, the influence of the latter artist being strongly marked in the picture. But Raphael, though he imitated, always improved upon his models: and in its supreme realization of ideal beauty united with human affection the picture reached a higher level than any of the paintings of Fra Bartolommeo. The reproduction of *Mlle. Bathisy and her brother* is from the portrait at Versailles by Nicholas Simon Alexis Belle, one of the many distinguished French portrait painters of the seventeenth and early eighteenth centuries.

In our issue for last month, apropos of the sale of a pair of Chelsea groups at Christie's for the record price of £974, we announced that we should this month reproduce a similar pair by Roubiliac, which in quality of decoration and brilliancy of colouring excel any set which has ever appeared in an auction room. The pair which are reproduced in our present issue are now on exhibition at Messrs. Stoner & Evans's (King Street, St. James's). They represent the four seasons. In one group are Winter and Spring, and in the other Summer is represented with her head resting on Autumn's shoulder. The groups are both 13 in. high. Another plate illustrating ware which was in its prime at the same period, is that of the Battersea enamels in the Ward Usher collection, taken from a drawing by Miss Eunice Ward Usher, the well-known collector of Limoges Battersea enamels, which were among the earliest productions of the eighteenth century, were made at York House, Battersea, between the years 1753–75. The manufacture was first established by Stephen Theodore Janssen, who, after inheriting a baronetcy from his elder brother, died in 1777. The earliest notice of them is to be found in a letter from Horace Walpole to Richard Bentley, dated Sept. 18th, 1755. Etuis (ladies' work cases), needle cases, thimble cases, nutmeg graters, patch boxes, and numerous other articles besides snuff-boxes were manufactured at the Battersea works. Mr. Ward Usher's collection, which is perhaps unique in its extent and variety, includes examples of all these articles. He is shortly to issue a book describing it, illustrated with exquisite reproductions in colour from his own drawings, which should be of great interest to collectors. Of the other plates *Maternal Love* and *Racing* are reproduced from the engravings printed in colour, the former being by P. W. Tomkins, after J. Russell, R.A., and the latter by J. Cook, after Alken. The *Cries of London*, after Wheatley, have been too often referred to to need further description, while the portrait of *Lady Manners, afterwards Lady Huntingtower* (on the cover), is a reproduction from the charming miniature by Cosway in the collection of Sir Follemache Sinclair, Bart.

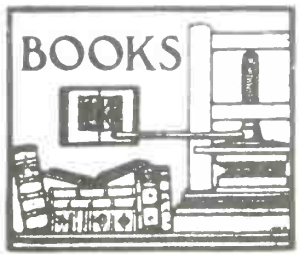




and *The Crucifixion*, each 19 ft. by 7 ft. 8 in., being designs for stained-glass windows in St. Philip's Church, Birmingham; the two realised 390 gns. in the artist's sale in 1898, and now only reached 20 gns.; these two designs have been transferred to the Victoria and Albert Museum by the artist's son. Two small drawings were by Sir E. J. Poynter, *Isola San Giulio, Lago D'Orta*, 21 in. by 14 in., 1898, 66 gns.; and *Duart Castle*, 13 in. by 21 in., 1899, 60 gns.—both have been exhibited at the Royal Academy.

The old pictures included: B. Canaletto, *View of the Grand Canal, Venice*, with the fish market, gondolas and figures, 25 in. by 30 in., 630 gns.; Raffaelio di Karlis, *Tobias, the Angel, and St. Catherine*, and *St. Stephen, St. Appolonia and a Saint*, with a violin, two wings of a triptych, on panel, 57 in. by 27 in., 480 gns.; Bernardino Luini, *Virgin and Child*, on panel, 14½ in. by 12½ in., exhibited at the Old Masters, 1902, 220 gns.; Gian Petrini, *The Madonna*, in red and green dress, holding the Infant Saviour in her lap, on panel, 25½ in. by 20 in., 100 gns.; Bernardino Pinturicchio, *The Dismissal of Hagar*, on panel, 19½ in. by 13 in., from the Germi Gallery at Florence, and Lord Methuen's sale, 1899 (350 gns.), exhibited at the Old Masters, 1877, 680 gns.; and Martin Schaungauer, *Three Saints in a Garden*, on panel, 10½ in. by 17½ in., 1,000 gns.

Other properties included: Corneille de Lyon, *Portrait of a Gentleman*, in black dress and cap, with lace collar, on panel, 6½ in. by 5½ in., 200 gns.; J. Downman, *Portrait of Mrs. Perne nee* Maria Beanfoy, in white dress with pink ribands and white head-dress, a drawing, oval, 7½ in. by 6 in., 1780, 155 gns.; C. De Vos, *Portrait of a Nobleman, his Wife and his Family*, in a landscape, a town in the distance, 96½ in. by 85 in., 180 gns.; J. W. Chandler, *Portrait of a Lady*, in black dress, white tucker and cap, yellow gloves, landscape background, 29 in. by 24 in., 125 gns.—this was catalogued as by Sir W. Beechey, but the artist's initials were subsequently discovered on the canvas; Holbein, *Portrait of Henry VIII.*, in rich dress and black cap, holding his gloves and a sash, on panel, 30 in. by 26 in., 110 gns.; and L. Cranach, *Venus and Cupid*, on panel, 6½ in. by 5½ in., 115 gns. Only two pictures of note


BOOKS

of the *Duke of Cumberland on White Horse* realised £420 early in the day, two first published states of *The Lock* and *The Cornfield* by Lucas after Constable, made £203 15s., and an impression of the only state of *Lady Taylor* by W. Dickinson, after Reynolds, went for £131 5s. Among the colour-prints there must be noted the following:—*Infancy*, by and after W. Ward, £104 5s.; *Thoughts on Matrimony*, by the same, after J. R. Smith, £183 15s.; *Contentment*, by Bartolozzi, after Reynolds, £157 10s.; *Miss Farren*, by the same, after Downman, £147; *Hebe*, by and after P. W. Tomkins, £141 15s.; *Industry and Idleness*, by C. Knight, after Morland, £283 10s.; and *Hunters*, by J. R. Smith, after Opie, £294. Mention, too, must be made of a set of open letter proofs of Isaac of Wilkie's *Ladies of Rank and Fashion*, after Hoppner, which sold for £120 15s. A few notable items were sold at Messrs. Sotheby's on the 1st, a very early set of Sir F. Seymour Haden's *Études à l'Eau Forte* making £200, and a complete set of the first edition of *The Life of the Virgin*, by A. Dürer, realising £118. At the same rooms on the 20th, a set of eight Portraits of Celebrated Running Horses, by J. Whessell, made £134.

The faïence and old silver of the late Mr. Joseph Dixon occupied Messrs. Christie's rooms for four days in the middle of the month, the sale of the silver arousing some of the keenest bidding at present witnessed this season. The faïence included many examples of Rhodian, Damascus, Persian and Hispano-Mauro ware, but for the most part the prices realised were moderate. Of the Rhodian faïence, mention must be made of two rings, each of which made £152 5s., and two dishes which together sold for £168. Several of the Damascus pieces sold well, a decorated dish making £325 10s.; a saucer-shaped dish realising £315; two others going for £141 15s. and £131 5s. respectively; and a jug selling for £262 10s. Of the Hispano-Mauro faïence, the only item to attain the figures of three hundred was a dish which realised £430 10s. A basin containing a Persian large arched-shaped tile and two smaller tiles of triangular shape, aroused some keen bidding, being finally knocked down for £420.

Of far greater importance was the late collector's silver, the 209 lots producing £27,235 19s. 3d. Space will only permit mention of a few of the more notable prices, and our readers are advised to refer to "Auction Sale Prices" for a complete record of the sale. The *clou* of the sale was The Blacksmith's Cup, which in the Bernal sale in 1855 sold for £37 10s., and later in the Dexter sale, in 1872, went for £510. With the London hall-mark for 1655, and engraved with the arms of the Blacksmiths' Company, this rare piece realised the remarkable price of £4,100, a sum only once equalled and never exceeded in the history of silver sales, the Tudor cup sold in the Dunn Gardner sale ten years ago having realised the same sum. Several steeple cups attained four figures, one of Charles I. period making £2,550, another of the same period realising £1,640; and a James I. example realising £1,750. Mention also must be made of a Queen Anne plain gold cup and cover, by Pierre Harache, for which £1,800 was given.

Few pieces of furniture and practically no china of first importance appeared in the sale-room during the month. On the 3rd a Louis XVI. suite of five pieces covered with Beauvais tapestry made £483, and a set of six Brussels tapestry panels depicting episodes from the Story of Diana realised £1,207 10s. Mrs. Murray Guthrie's furniture, sold on the 10th, included a few good Louis XVI. pieces: a secretaire stamped Jacob, £546; a cabinet surmounted by a clock, £472 10s.; a marqueterie commode with ormolu mounts, £609; and a suite of six fauteuils and a settee, £346 10s. In the Jacoby sale on the 21st a pair of English marqueterie commodes sold for £483.

The sum of £100 was paid at Messrs. Sotheby's on the 23rd for a New Zealand Cross, and at Messrs. Glendining's rooms on the following day £66 was given for a Field Officer's gold medal for the Battle of Vittoria with clasp for the Pyrenees.

Painted by T. Whately R.A.

CRIES
of
LONDON
Plate 6th

Engraved by S. Charnock Jun.

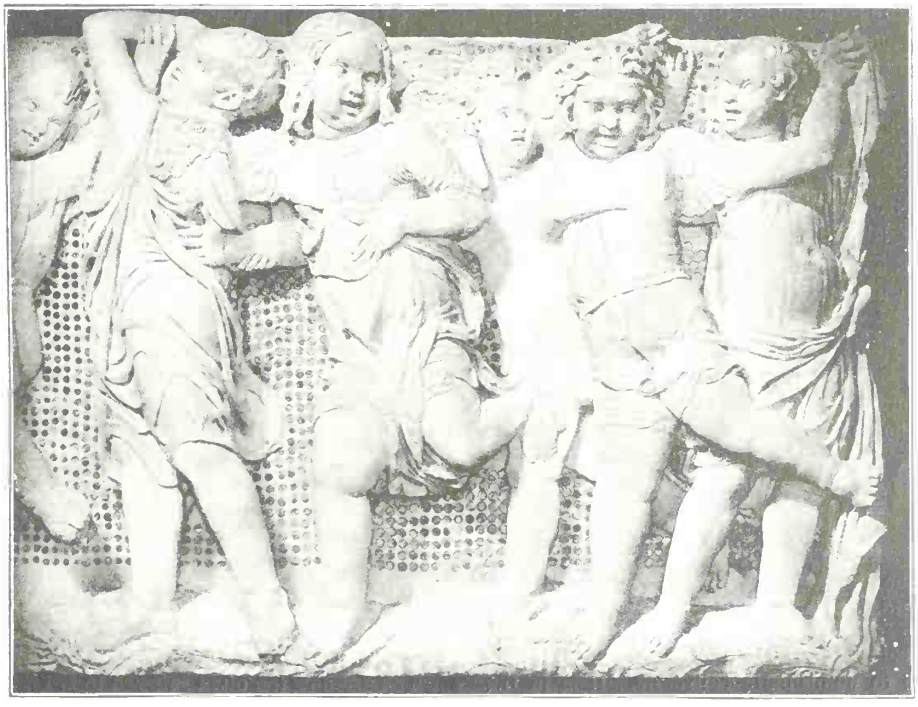
New Mackrel . New Mackrel . Maquereaux . Maquereaux frais et Gros

London Pub.d as the Act directs by J. Boydell, Cheapside, and J. Whately, Oxford Street, 1st June 1795

THE CONNOISSEUR BOOKSHELF.

MR. HALDANE MACFALL'S picturesque and exuberant style invests the first two volumes of his "History" with an interest usually confined to works of a less monumental character. They carry the reader from the earliest beginnings of Italian art, when it was freeing itself from the shackles of Byzantine conventionalism, to the time of its meridian splendour and decline. This period, which commenced with the career of Duccio (1255-1319) and ended with the death of Tintoretto (1518-1594), lasted for something over three centuries; it was one of continuous political unrest and change, and art was evolved from the turmoil as foam is spumed up by an angry sea—an art so momentous and transcendent that in sculpture it has only been excelled by that of ancient Greece, and in painting it has been equalled by that of no other country or period. Of these eventful three centuries Mr. Macfall gives us a vivid pen picture which serves both as an admirable background and an introduction to his monographs on the master artists, for he wisely ignores the minor men whose work was of little or no permanent import. Few periods of art have been more thoroughly explored than this; every portion of it has been surveyed and resurveyed by critics eager to

"A History of Painting," by Haldane Macfall (in eight volumes 7s. 6d. each net Vols. I. and II. T. C. and E. C. Jack)

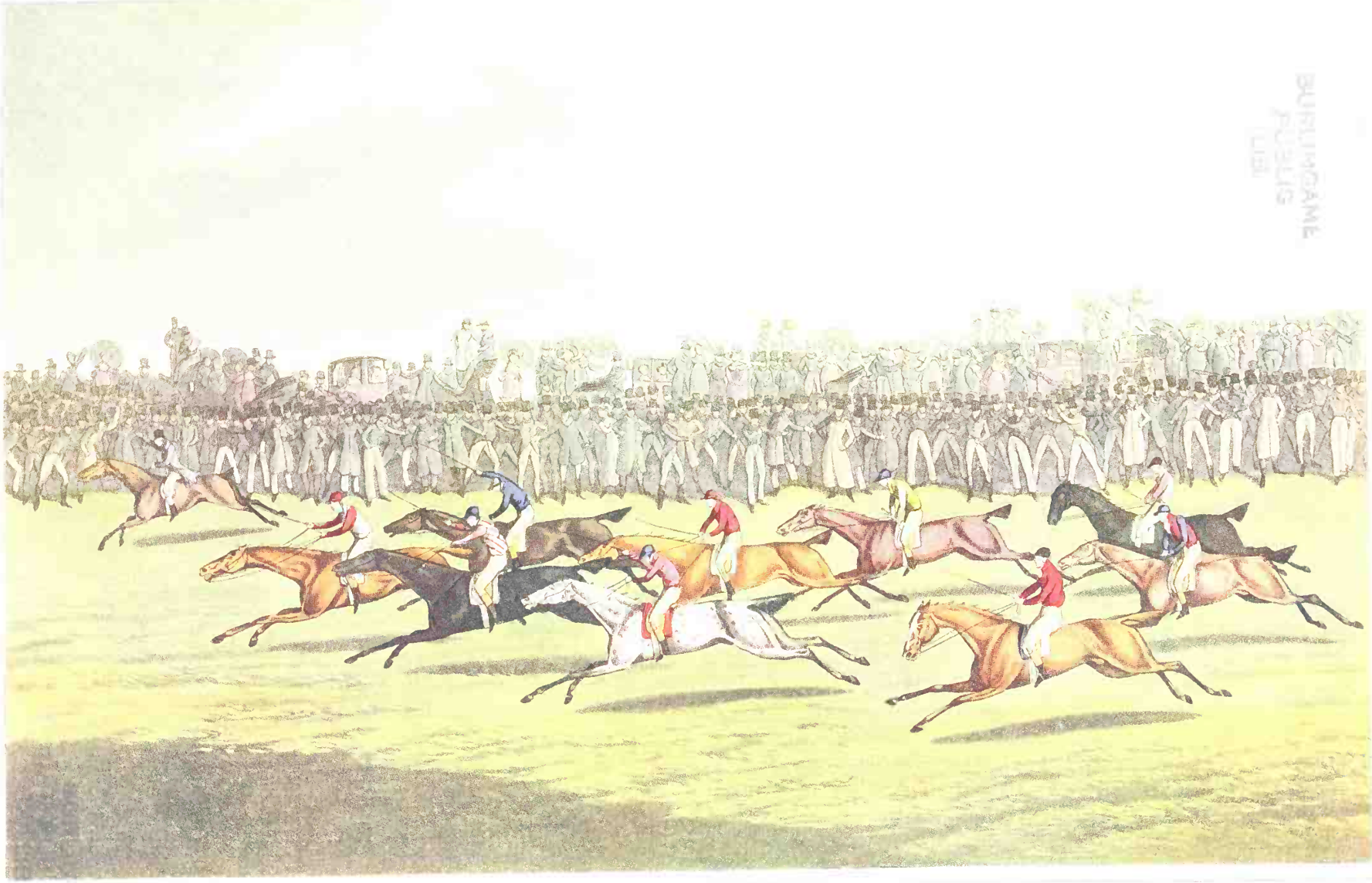


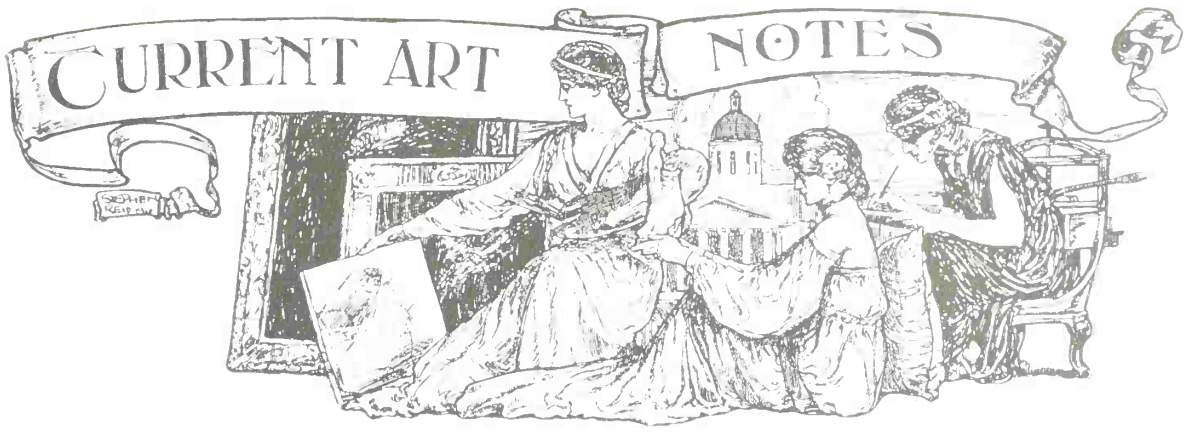
ONE OF THE RELIEFS OF THE CANTORIA BY DONATELLO FROM "DONATELLO" BY MAUD CRUTTWELL (METHUEN)

Watts is there well. They naturally were completely in sympathy with only a limited sphere of art, but the sphere, if not infinite, was wide, and includes what may be termed as all the authentic schools of thought that were really great. Mrs. Barrington's book is a general survey of art in painting and in a lesser degree in literature (as measured by the standards set by these two arts). The writer expresses her views with considerable command of language, and endorses them with many apposite quotations; whether one has sympathy with them, or not, they are such as will command general respect, for Mrs. Barrington writes with knowledge; her eulogy is never unrestrained, and her criticism is generally well grounded. The essays should be specially valuable at the present time as serving as a reminder that the artistic traditions which present-day critics are too lightly discarding are based on a solid foundation.

"Donatello" by Maud Cruttwell (Methuen & Co. Ltd., 15s. net)

IN his "History of Art" Mr. Haldane Macfall attacks the use of the Italian "bottega" instead of the English "workshop." The life of "Donatello" by Miss Maud Cruttwell would offend him greatly in this respect, as the offensive term is repeated with a frequency that almost becomes irritating. Though one may not go so far as Mr. Macfall in the matter, yet the employment of a foreign word, for which there are English equivalents, is surely an unnecessary piece of pedantry, and should Miss Cruttwell have occasion to issue a second edition of her excellent biography, it would be well if she translated into plain English both this and the other Italian terms she introduces. It is hardly fair, however, to call attention to such a trivial matter in the forefront of a review, more especially one on a book which deserves to become a standard work. The career of Donatello is one of absorbing artistic interest. He was the dominant figure in Italian fifteenth-century art; the first naturalistic sculptor, he broke with tradition, led the way back to the study of nature, and so may be said to have altered the whole trend of the Italian renaissance both in painting as well as sculpture. His work is essentially modern; he strove to realise character as well as form; to portray the workings of the mind and give expression to emotion. His career, apart from his art, was placid and uneventful, and Miss Cruttwell has wisely brought together all the facts concerning it within the compass of a single chapter; the rest of the volume is entirely devoted to his work, of which it contains a full and exhaustive record, every item being individually described and over a hundred of the most important illustrated. Miss Cruttwell writes with great judgment, and her criticisms are thoroughly sound and do not err on the side of indiscriminate laudation. The book is one which every student of Italian art should possess, and is fully worthy of the admirable series of "Classics of Art" to which it belongs.





The Royal Society of British Artists

The artistic craving to-day is for novelty, for new expressions of form and combinations of colour, the more strange and weird the better; hence the pursuing fashion for post-impressionism and other kindred crazes, in which neither truth nor beauty is the inspiring motive. This craving is the outcome of the general desire to vary the drab monotony of everyday existence. With "Arty" and "Artsy" it finds expression in the exchange of headgear when out on a "beano," and with the æsthete in a perverted liking for canvases in which foliage is represented in the variegated colours of a fire-work display, and the human form is divested of all semblance to humanity. Such fashions are ephemeral; the vogue for changing headgear is no longer the mode at "'Ampstead, and that for post-impressionism will soon be on the wane at Chelsea. Unfortunately good art suffers in the meanwhile. Exhibitions like that of the Royal Society of British Artists, where there is nothing startling or strange, and where exhibitors rely upon work which, instead of being eccentric, merely displays sound craftsmanship and honesty of intention, are likely to receive less than their due need of attention. The display in the hundred and thirty-fifth exhibition of the Society worthily maintains its high traditions. With some of the exhibitors, indeed, there is a lingering fealty to the ideals of an earlier generation, when elaborate architectural backgrounds were preferred before the interiors of artists' studios, and the chief end of an artist was to display dexterity. But the examples of this style only serve to make the general high level

MRS. TOURIST OF DEP — BY HAL HURST

of the present exhibition more noticeable. The Presidency, Sir Alfred East, is strongly represented. His fine landscape, *A Cornish Harbour*, if not so general in its appeal as some of his former works, is perhaps one that accords the more to the admirer of his poetic art in painting. It is all his work, but the poetic artistic perception and unique style. There is less of a desire to make a technical composition than to convey the impression of the scene in the most forcible way possible, and so Sir Alfred's message is given out with his glamour but with archaic and simplicity and truth. As an example of atmospheric expression the picture is worthy a high order. Turning to the other extreme, Mr. Hamilton's *Silhouette from the Tropics* is well named in its symphony of opened pearl harmonies, and Mr. Philip T. Gilchrist's *A Temple and Tortoise Shrine, Hong Kong* is an excellent example of the subtle glamour of moonlight. The *Interior* of Mr. A. H. Edmundson, if a little hard and lacking in delicacy in its treatment, is a strong, dramatic piece

The Royal Society of Painters in Water-colour

by then organisers. The professional dealer, wiser in his generation, knows that visitors with eyes wearied and mind distracted by a superabundance of good things are not likely to make purchasers, and accordingly limits his display with substantial benefit to his pocket. If he sold only the same proportion of his wares as do the various societies of artists, he would speedily have to shut up shop. Apart from its bijou proportions, the Water-colour Society's display is thoroughly interesting; some of the work shown by older members is indeed merely a duplication of themes which with slight variations of effect have been repeated again and again, but even the most hackneyed of these are redeemed from the commonplace by fine technique, while with them are a great number of wholly fresh conceptions. Among the last-named must be included *Wind and Sun*, by Mrs. Laura Knight, showing a couple of girls on a cliff top overlooking a wide expanse of sea and coast-line, and surmounted by a blue summer sky flecked with heavy white clouds. The charm of the picture is in its wonderful presentment of brilliant sunlight; not the white glare which in its absence of colour gives almost an effect of coldness, but sunshine pulsating with colour, making lambent the wind-cleared atmosphere and rendering more intense the vivid blues of sky and sea, the verdant green of the grass, and the golden sheen of the girls' hair. To combine these hues, pitched in the highest chromatic scale, into a joyous harmony without marring it by a crude or discordant note is an achievement on which Mrs. Knight has every reason to be satisfied. Mr. Sims sends two fantasies reminiscent of Watteau, but of Watteau with a difference, for the inhabitants of the French painter's ideal world—the men and women who take their pleasures with a melancholy and grave sedateness—are replaced by the people of an earlier age when the world was bubbling over with the joy of youth. His *Puck in the Fountain* is hung low—too low to be properly appreciated. Seen from a suitable height the figures in the group would resolve themselves into component wholes instead of, as now, appearing a confused mass. The *Wedding of Sylvanus* is marred by the introduction of the gigantic head, which, bodyless, and looming above the trees like some extravagant phantasm, gives a note of unreality and discord to the idyllic scene. Mr. Sargeant's pair of drawings are masterpieces of concise expression; one would wish that they had something greater to express. The artist paints with a curious feeling of detachment from his subject; he is content to set down what he sees without revealing the why and the wherefore of his interest. Of Mr. Thorne Waite's several examples, the *Tawny Tones, Sandy Holes*, shows him in a more impressionistic phase than usual. Broadly and succinctly treated, if it lacks something of the tenderness which usually distinguishes his works, the forceful and succinct handling is one that eminently suits the theme—a wild river valley overcast with clouds and arched by a cold rainbow. Another mountain scene, by Colin B. Phillips, is the *Clearing after heavy rain, Glen Brittle, Isle of Skye*, a bleak waste of barren mountain side, gloomy and sombre, despite the faint gleam of watery

moonlight just beginning to appear, and the sparkle of silver which marks the course of a hill-concealed stream. In this the aspect of mountain and sky has been closely studied and set forth with direct and convincing sincerity. There are other pictures equally interesting as any of those already mentioned, including the several fine examples of the President, Sir Edward A. Waterlow, all distinguished by atmospheric qualities and tender colouring; the refined outline studies of Mr. W. Ewart Wallace; Mr. Arthur Hacker's two examples; a powerful moonlight scene,

A BORDER VALLEY. BY SIR WEEDON GREY.

The Deserted Hall, by Miss Alice Macallan Swan; *The Strong Spot*, by Mr. D. Y. Cameron, and many others. The exhibition as a whole ranks as one of the best that has ever been held in the Pall Mall Gallery.

The Royal Institute of Painters in Water-colour

The hundred and second exhibition of the "Royal Institute of Painters in Water-colour" suffers from the even quality of the greater part of the work displayed. It affects the spectator with much the same feelings as those experienced by a mountaineer when passing along a high table land. He may be at a great height, but he cannot realise it, for there are no ascents or declivities to impress the fact on his imagination. The exhibitors at the Institute appear generally inspired by the same ideals; the least prominent of them attain a high standard of technical proficiency, and the result is that the general effect of the exhibition is one of monotony. If there were more superlatively good works, or even a proportion of ones utterly bad, it would afford an appreciable relief. When there are so many pictures on view it is difficult to pick out those

for special notice. Mention should be made of Mr. Charles Whymper's *Portrait of Hector Macpherson*, a highly wrought study of birds in the snow, in which the detail of the birds' plumage and of the bleak expanse which they are resting are rendered with an exquisite feeling which would appeal to a naturalist, and which yet are expressed with a delightful feeling for atmosphere and truth. *The Silent Sea*, by Mr. George Cockram, is a quiet tonal harmony a little empty of interest. Mr. H. Goetz Goodman's *Pearl and Opal* is a well-balanced piece of

Early British Masters at Shepherd's Gallery

Water-colour Drawings and Etchings by M. A. J. Bauer

Slovac Art

as reveals of the life of a little known people, but also as showing the skill of the local school of painters, whose outlook is individual and original and whose technical attainments, especially in harmonious combination of masses of vivid colour, are of a high order.

Lithographs by Fantin Latour, Legros, Charles Shannon, and Whistler

The gallery of Mr. R. Gutekunst, 170, Grafton Street, W. always contains something of exceptional interest to lovers of black and white, and the display of lithographs by Fantin Latour, Legros, Charles Shannon and Whistler was no exception. Of these, perhaps the examples by Shannon were the most fascinating. Hardly possessing the same technical perfection as those of Whistler, whose directness and succinctness of expression must remain one of the great masters of all time, they yet bore evidence of a more sympathetic personality and were invested with more gracious suggestiveness. Those of Professor A. Legros, highly wrought and firmly modelled, lack something of the same spontaneity, and the same may be said of those of Fantin Latour, who, however, in certain qualities of tone, more especially the sparkling iridescence of his lights, has attained a unique excellence.

SEA SCENES BY A FOLLOWER OF PETER DE WINT, AFTER THE PAINTING IN THE POSSESSION OF CAPTAIN BELL, R.N.

Drawings by W. L. Wyllie, R.A., and Arthur Severn, R.I.

The two exhibitions at the Leicester Galleries, Leicester Square, gained by their juxtaposition, for Mr. Wyllie's rendering of the crowded vivacity of naval life, for the most part on blue seas and under sunny skies, formed a complete contrast to the presentment of the lonelier aspects of nature by Mr. Arthur Severn. Mr. Wyllie, perhaps, showed too great a fondness for smooth seas and fair weather. To one not specially interested in the various types of the navy portrayed, the constant repetition of what was practically the same background of sky and water verged on monotony. Some of the most pleasing drawings

Portraits and Landscapes by the Duchess of Buckingham and Chandos

The "Studio" Gift for Working Girls, [illegible] by the proceeds of the exhibition of "Portraits and Landscapes" by the Duchess of Buckingham and Chandos, held at Messrs. McLean's Galleries, 7, Haymarket. Some of the pictures [illegible] were altogether [illegible] in the exhibition, which included a large number of portraits of well-known persons and views of scenes [illegible] over quarter of the globe.

LIEUT.-COLONEL WILLIAM SHERRIFF

The Portrait of Lieut.-Colonel William Sherriff

A [illegible] picture at the [illegible] Gallery, [illegible] William Sherriff, [illegible] which was [illegible] in the exhibition at the French Gallery, contained in the February number of THE CONNOISSEUR MAGAZINE, we are able, through the kindness of a correspondent, to reproduce an interesting [illegible] of the gallant officer. It is supposed that Raeburn's portrait was painted from drawings, there appears no evidence to show that the Colonel ever sat to the artist, or had opportunity to do so. In

Nell Gwyn, engraved by Mrs. M. Cormack after Sir Peter Lely (Alfred Bell & Co. edition limited to 200 artist's proofs in colour at £4 4s.)

Mezzotints and Photographs

Coronation Jewels

centuries later, all of the regalia on which Charles I. or his adherents could lay hands went abroad in exchange for munitions of war for the royal cause; but this inroad was incomplete, and many of the chief treasures remained. Among these was the great ruby once belonging to Don Pedro, King of Castile, which was the only requital gained by the Black Prince for re-seating that monarch of evil memory on his throne. Then there are Queen Elizabeth's hoards, for the Virgin Queen loved to deck herself with jewels, and lived at a time when she could gratify her desires at a moderate cost. She bought many of the finest gems belonging to the French Huguenot leaders at much under their real value, and was thus enabled at the same time to gratify her taste and provide money for the assistance of her Protestant allies. She also bought the wonderful pearl rosary of Mary, Queen of Scots for, it is said, less than a third of what it was worth.

ADMIRAL RICHARD DEANE [illegible]

Some of the pearls and diamonds thus obtained appeared in the diadem of the Virgin Queen, and were set in the arches of King Edward's crown, which, slightly altered, will also be worn by King George. In this also is the ruby of the Black Prince, and, latest addition of all, there will be set in front the lesser Cullinan diamond, with the exception of its greater namesake the largest gem in the English regalia. It surpasses in size even the famous Koh-i-nur, so long the pride of the Crown jewels. The Koh-i-nur was not set in King Edward's crown, nor does it appear in that of King George. Since it has formed part of the English regalia the famous diamond has been worn by queens only, in deference to the widespread superstition among the natives of India that the gem brings misfortune to its wearer if the latter is a man, but is harmless if worn by a woman. It is said that

[illegible]

[illegible]

[illegible]

BASE SILVER TOKENS AT THE BRISTOL ART GALLERY

The Bowles Collection of Token Coins, Medals, etc., at the Bristol Art Gallery

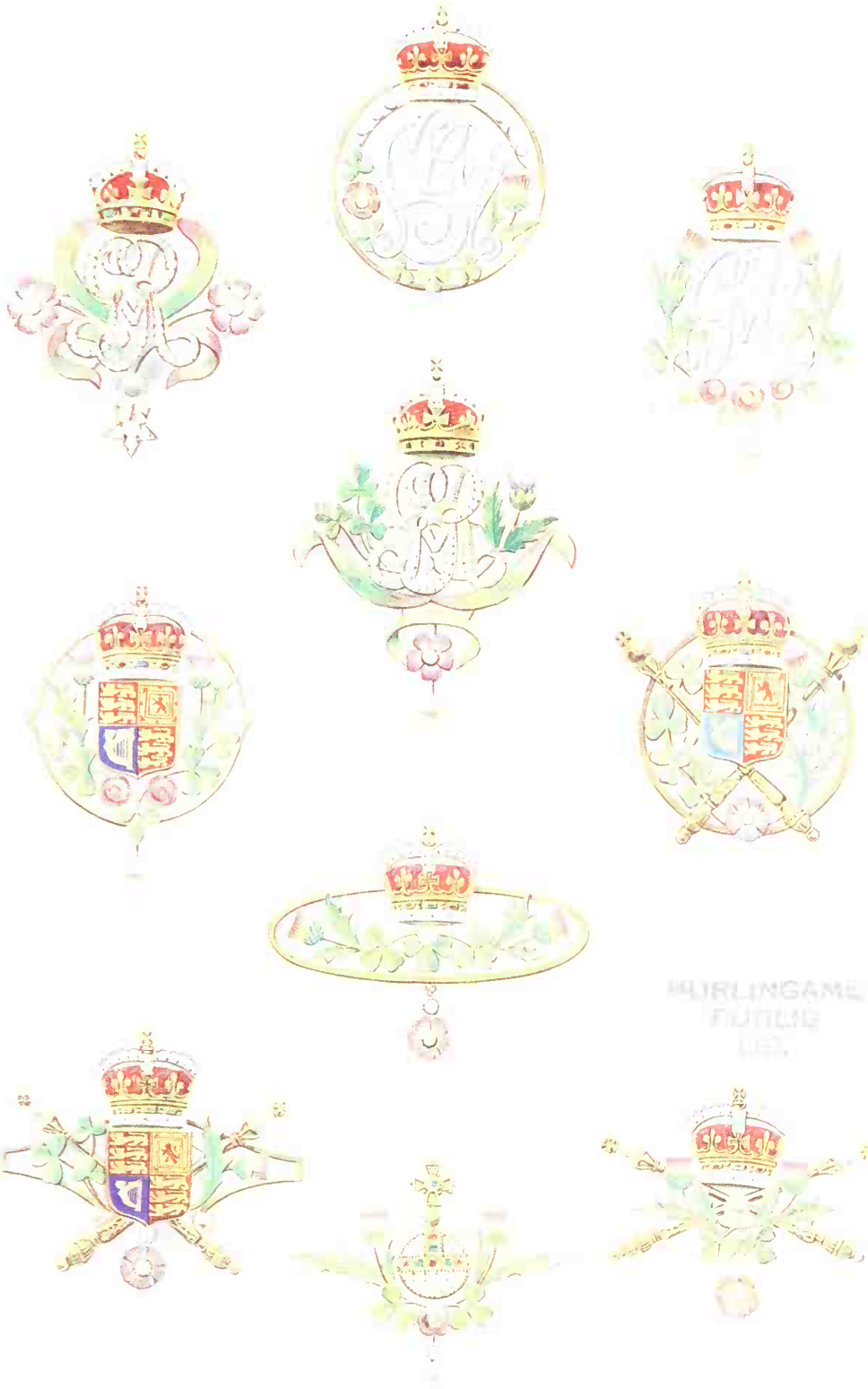
[illegible] catalogue compiled by Mr. Richard Quick, curator of the Bristol Museum and Art Gallery, of the Bowles Collection of Tokens and Medals, contains [illegible] items, being in which [illegible] proportion of these were issued in connection with [illegible] the dangers of [illegible] during the reign of [illegible] Many of the [illegible] are of the period, [illegible] Bristol [illegible] contingent, while to the [illegible] the reign of Queen Elizabeth the [illegible] export duties of the three cities in the kingdom which are officially permitted to have [illegible] tokens. The collection, however, is [illegible] representative, tokens from nearly every [illegible] being represented, and even [illegible] coins [illegible].

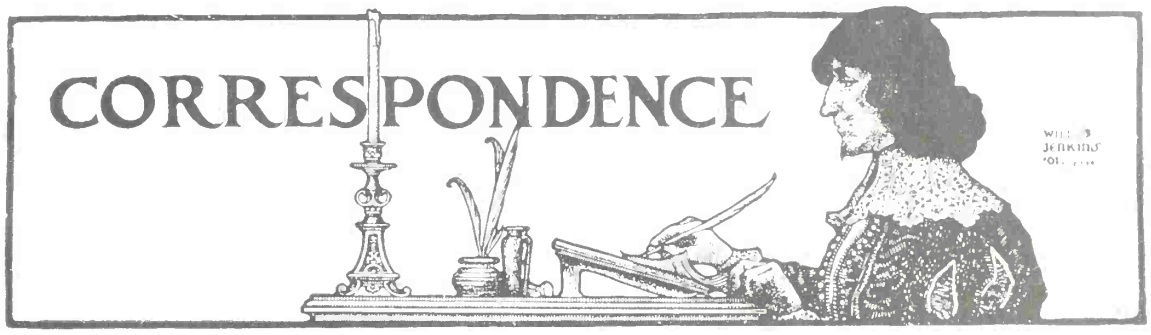
Provincial Exhibitions

At the Brighton Art Gallery there is being held an important exhibition of Swedish art, which will remain open until the end of July. The Croydon Art Gallery is occupied with an exhibition of water-colour drawings and a display of the work of the Northern Art Workers' Guild, which will close on the 20th of the present month.

The Sale of the Collections of the late Lady Meux

A SALE which will be of great interest to widely varied classes of collectors will be that of the contents of Theobalds Park, Waltham Cross, the residence of the late Lady Meux, which are shortly to be dispersed by Messrs. Waring and Gillow, Ltd. One of the features of the sale will be the extensive collection of old English plate, which includes a dozen silver tankards ranging in date from 1640 to [illegible], a number of choice specimens of porringers and gadrooned, a fine Monteith bowl, besides such varied items as Apostle spoons, silver plate of the seventeenth and early eighteenth centuries, goblets, caudle cups, and [illegible] silver ware of every description. Then there is the [illegible] Elizabethan oak staircase, said to have been built for the Rt. Hon. William Cecil; and thirdly, there is the [illegible] museum of Egyptian antiquities which Lady Meux formed with the assistance of Dr. E. A. Wallis Budge, probably the greatest living authority on the subject, and which it is to be hoped may be purchased [illegible] for one of our national museums.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Clock.—A3,791 (Funchal, Madeira).—We do not know William Carrill, of Lutterworth, as a celebrated clockmaker, and to trace him would require a visit to the locality. From the description of your clock, we should say it was made in about 1740.

"Madonna and Child."—A3,805 (Wordsley).—Your little picture of the *Madonna and Child* is one of the very many copies which exist of the famous Correggio, which has for many years been exhibited in the National Gallery. The London market value of your copy would not, we fear, be more than £1.

"Remarks on Rural Scenery."—A3,806 (Marsden).—We are afraid that the value of your book is quite small.

Paten.—A3,812 (Sydenham).—From the particulars and drawings of marks you send us, we think the paten was made by Richard Green, who was working in 1710. We are afraid we cannot give a satisfactory valuation without examining the object itself.

Etcher.—A3,810 (Margate).—We can find no record of the Percy Thomas to whom you refer, and the value of his work would be in its merits.

Picture.—A3,822 (Biddulph).—We are not acquainted with the work of H. Sinclair, and we do not think your picture would be worth more than £3 or £4 at the most. We cannot judge the value of the samplers from your description.

Inkstand.—A3,830 (Cannes).—If your inkstand is antique, it should certainly be of considerable value. This could only be decided through examination by experts, and from your description only we are unable to give any opinion. You do not say if there is any hallmark attaching to it.

Coloured Print.—A3,831 (Tunbridge).—We are afraid we cannot give an opinion of your coloured print, *Interior with Three Horses*, without seeing it.

Staffordshire Plates.—A3,836 (Kirkcaldy).—From the particulars you send us we think your plates come from the factory of Stevenson & Sons, of Cobridge, who gave up business about 1850. The mark would probably add to their value, and as we can say without examination, we should place their value at about 30s. the pair.

Clockmaker.—A3,839 (Preston, U.S.A.).—Thomas Henry was admitted to the Clockmakers' Company in 1699. He may have been making from that date to, say, fifty years later.

Oil Painting.—A3,843 (Stamford).—From the photograph it is not possible for us to identify the painter of the picture, but so far as we can judge, it appears to be an original work probably painted in the middle of last century by a Dutch or Belgian artist. As it is apparently signed G. W. T. de Hoffe, it is quite possible that that is the name of the painter, although his work is not known to us. The value in the London market may be £10 or £12.

Mezzotint.—A3,844 (Chepstow).—We are afraid that the mezzotint by Hodges after Barker, which you describe, has small commercial value.

"Lavinia," by Bartolozzi.—A3,849 (Wellington, Salop, W.).—The value of *Lavinia*, by Bartolozzi after Cipriani, as described, in good condition, is worth £8.

"Tale of Two Cities."—A3,850 (Addison Bridge).—The first edition of this work, unless bound in red, is worth £2 2s.

Gold Ducat.—A3,853 (Hull).—The value of the 1644 piece, dated 1779, which you describe, is [illegible].

Baxter Prints.—A3,856 (Theale).—The value of the "*Morning Walk*" and "*Interior*" from Millais's "*Hearts are Trumps*" is about 30s. and 35s. respectively. We should not recommend you to remove them from the book.

China Tea Service.—A3,862 (Hexham).—From your description we should judge that your china is the well-known Sunflower pattern that is the work of several different factories. The mark of a crown over A is used indicates that it came from the Rue Thiroux, Paris (established 1778), the A stands for Artois, the duke being under the protection of Marie Antoinette. The mark became simply a factory mark, and was so used later.

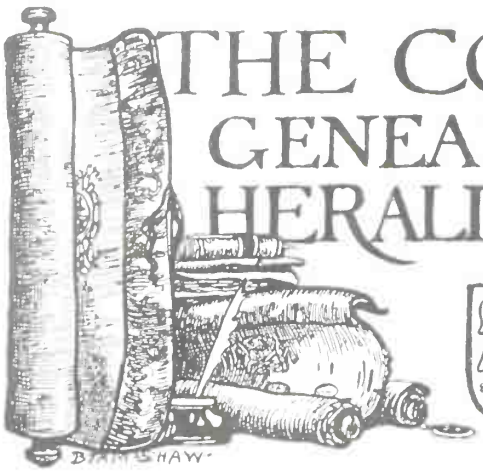
"Venice."—A3,863 (Blackrock, Dublin).—We are afraid that there is little demand for your book with Hindes Groser's Italian Sanitonite. Its value is only about 10s.

J. H. Dell.—A3,868 (Pocklington).—John H. Dell was a frequent exhibitor at the Royal Academy, the British Institution, and the Female Artists between the years 1851 and 1880. We could hardly value your picture without seeing it.

Plates by Heathcote.—A3,880 (Longton).—The history of Heathcote's pottery has never been settled. Chaffers suggested that it might be in Wales, but the Principality of Wales Pottery and the wood "Cambrian" may be simply pattern or factory marks. Specimens we have seen are good specially printed in blue, and from their general character would appear to be Staffordshire make of the early part of last century.

Fireback.—A3,888.—The fireback of which you send us a photograph is worth from £7 10s. to £10, and the arms represented are those of Charles II.

"Emblems."—A3,889 (West Kensington).—The value of this book by Fra Quarles, as described in your letter, is 15s.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of this abundance it has been said that they record not only the names and descriptions, relation-ships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only a portion of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

DOUGLAS.—The origin and meaning of the name of the family of Douglas of the Scottish Provinces *Eschal* [illegible] scarce the case. *Douglas* [illegible] *Douglas* [illegible] *Douglas* [illegible] La Science [illegible] 1878, it appears to [illegible]

HERTFORD.—The *Court Magazine*, "Court of Chivalry, or Court of the Constable and Marshal," dates from early times, and had cognizance of matters relating to war, as well as those concerning heraldry. In 1386 Richard II increased the powers of the Earl Marshal, and authorized him to preside over the Court, assisted by the Heralds, without the presence of the Constable. This jurisdiction extended over all heraldic affairs, such as the adjudication of Arms, and disputes affecting them. The Court was held at the College of Arms, but occasionally in the military camp, took place where, and in 1732, when we read that on "Friday 3 Mar. a Court of Chivalry was held in the Painted Chamber at Westminster." It was in the power of the Court to levy fines, to imprison, and to commit to the Marshalsea Prison; the severest punishment which could be inflicted was degradation from Knighthood, only three instances of which, however, are known. During the reigns of the later Tudors and the Stuarts this Court became very unpopular, owing to its arbitrary and extortionate levying large fines, indeed it was said to have ruined one man in the reign of Charles I. Collisions of matters of jurisdiction with the Courts of Common Law also led to complaints, and the House of Commons in 1640 voted that it was a grievance. After the Restoration the Court never regained its ancient vigour, and practically fell into disuse; the last case brought before it were between 1732 and 1736, when Mrs. Hallaine, widow, was cited for "using divers Ensigns of Honour, contrary to the Law of Arms"; Mr. Charles Bryan, executor of Mr. Lallemant, deceased, for selling Arms not belonging to his Testator; and Sir Harry Blunt, Bart., for assuming the Arms of Illegible, Lord Mayor. Some records of this Court are in the Lansdowne MSS., British Museum, and others from 1623 to 1707 are in the Library of the College of Arms. The Court has been occasionally revived, and from time to time suggestions have been made for its revival.

HARRISON.—The painted escutcheon of Harrison of Stubbings, Co. Durham, which was sold at Sotheby's a little [illegible] volume called the "Ballad of Edwin and Emma," edited by F. T. Dinsdale in 1840; the notes to which include a tabulated pedigree of Ford, Harrison, and Johnson; showing the descent of the renowned Dr. Samuel Johnson, and his cousin Rev. Cornelius Harrison, incumbent of Darlington (who *d.* 1748), from Cornelius Ford. The issue of Cornelius Harrison, of Darlington, is brought down to early in the 19th century.

DOWNING.—The inscription on the tombstone of Col. Adam Downing in Ballaghy churchyard, Co. Derry, begins as follows: "In this place are deposited the remains of Adam Downing, Esqr., descended from an ancient Family in Devonshire and honourably allied in this Kingdom." One would gather from this that he could not have been related to the Calybut Downing family of Co. Norfolk.

PARTRIDGE.—Anthony Merry was appointed Envoy Extraordinary and Minister Plenipotentiary to the U.S. 16 Sept., 1803. As far as we can at present discover, he had previously held the following diplomatic posts: Consul, Majorca, 1786; Consul, Madrid, 1787; Consul-General, Denmark, Sweden, and Prussia, 1790; Secretary Congress at Amiens, 1801; Envoy Extraordinary to France, 1802. The announcement of his marriage appears in the *Gent. Mag.*, 1803, thus: "21 Jan. by special licence Anthony Merry Esq late Minister plenipotentiary to the French Republic, to the widow of John Leathes Esq. of Herringfleet Hall, Suffolk." Her death appears in the same magazine for 1824, "4 Mar. at Herringfleet Hall, Suffolk, Elizabeth wife of A. Merry, Esq.," and the following (from the same source), no doubt, is his obituary notice: "1835, June 14, Anthony Merry Esq. of Dedham House, Essex."

SHAPLEIGH.—The arms of Shapleigh, of Totnes, Newcourt, and Dartmouth, Co. Devon, are *Vert a chevron argent between three escallops*, and their pedigree is given in Col. Vivian's *Visitation of Co. Devon*. In this pedigree, however, no position is made of an Alexander Shapleigh: but his name occurs in the Will of Richard Kelly, of Kingswear, merchant, dated 12 December, 1633, who names John Upton sole executor, with Andrew Langdon, William Langdon, and *Alexander Shapleigh* as overseers; perhaps this may be the progenitor of your family in America.

BURLINGAME
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KITTY FISHER

BY SIR JOSHUA REYNOLDS, P.R.A.

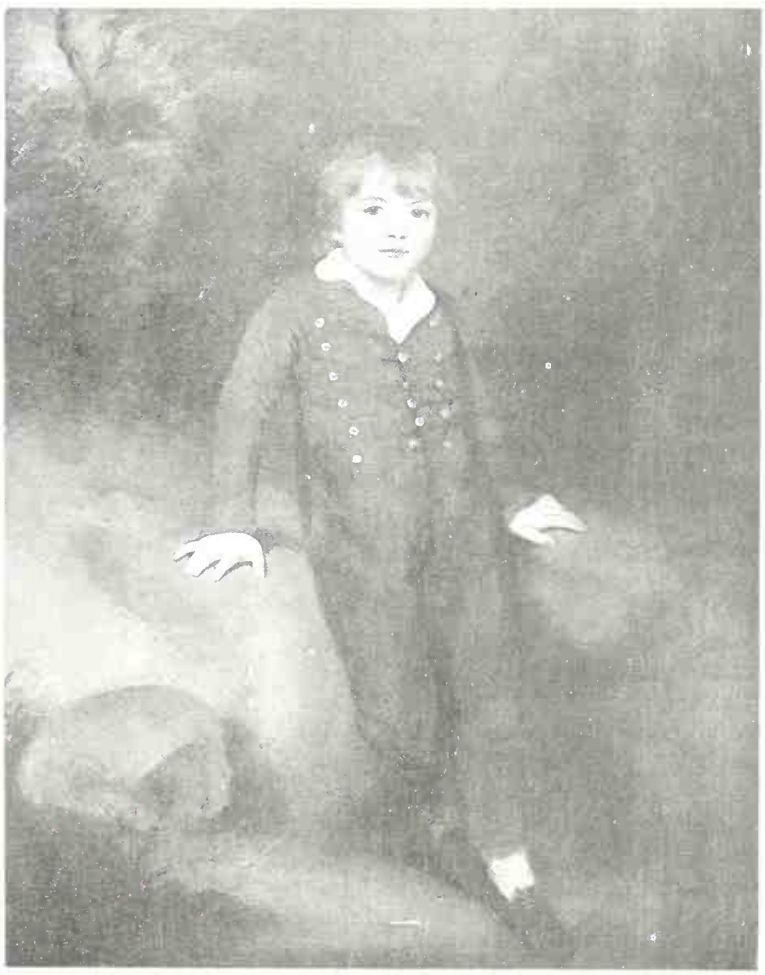
In the Collection of the Earl of Crewe

Pictures

The Works of Deceased British Painters at the International Exhibition at Rome, 1911

By A. G. Temple, F.S.A.

The array of examples by the deceased masters of the British School at the great International Exhibition in Rome affords a survey of a lengthened period from the time of Hogarth to the year 1910. Had those gentlemen of the Executive Committee, to whose control this section of the exhibition so much credit is due, been desirous to express the development from time to time of British art comprehended in this period, the display would have been quaint and remarkable indeed. But as it is, as it stands



THE FIFTH EARL OF DARNLEY AS A BOY — BY JOHN HOPPNER, R.A.

HENRY VI. LOSES THE BATTLE OF TOWTON BY W. DYCE, R.A.

members of the committee have been effective, and the result must be pronounced excellent.

The eighteenth century art in England had its distinctive charm, mostly in the human, most serviceable and brilliant art of Hogarth, and then in the more "scenic ingenuity in landscape" by that at present neglected painter Richard Wilson. Then came the originality and grace in portraiture assumed in the hands of Reynolds, Gainsborough, and Romney. With other names congregated round these "stars of first magnitude"—it is to these three the mind instinctively flies when British art of the eighteenth century is talked of, and it is with a feeling of satisfaction that we find them in the Rome Exhibition holding the same dominant and superlative position as regards the lights to which the eye of the student of the British school will ever be directed. It is strange to see them here, far from the distant northern isles—isles which were the home of barbarism when the city in which they now are was in the full flush of its wondrous accomplishments in the lofty walk of sculpture. Not for 2,000 years did the "sensitive plant" of art find root on our shores; and now in this year, 1911, it ventures to give expression to itself in the centre which throbs with the glories of the antique, and which claims as its very own Michael Angelo and Raphael.

To return, in Hogarth we encounter a fine example—indeed, one of his finest, and, being so, naturally enough the possession of Mr. Pierpont Morgan—*The Lady's Last Stake*. Zoffany follows in an important conversation piece in excellent preservation belonging to the Marquis of Bristol, and that admirable work of *Charles Townley Among his Marbles*, lent by Lord O'Hagan. Then comes the advent in the third and fourth decades of the great trio—Reynolds, Gainsborough, and Romney—and one notices in passing how at precisely the same period in the following century another great trio appeared in our midst in the three pre-Raphaelites, Millais, Rossetti, and Holman Hunt.

Unmindful by the great exponents of portraiture,

Richard Wilson crept side by side with them in his tranquil and impressive landscapes of the tenderest poetic fervour, well instanced here in his *Temple of Vesta at Tivoli*, the property of Lord Barnard. There had been nothing like Wilson's work in England before his time, and nothing abroad, excepting Claude, from whom it may be the first inspiration came. So poetic was Claude in his expression, that of a certain picture now in the great collection of Lady Wantage,

THE SCAPEGOAT BY W. HOLMAN HUNT

Lord Beaconsfield once said, "I will one day write a romance with this picture as the central scene."

Of Reynolds we see once again the pretty *Kitty Fisher* (Lord Crewe's), and a half-length of *Anne Dashwood, afterwards Countess of Galloway*, lent by Captain Courtenay Stewart, R.N. The smaller kit-cat painted in Reynolds's richest time (1784) of *Mary Palmer, Marchioness of Thomond*, recalls much which attaches itself to the painter himself. She was his niece, and the picture came to its present possessor (Sir Carl Meyer) from the Gwatkin family, in whose existing home in Wiltshire many objects associated with the painter personally are still reverently preserved—his studio, chest and palette, paint-brushes and sketch-books, and even the dinner plates, which were in his daily use. Of the works of Gainsborough there is lacking one of those sublime impersonations of womankind with which his dexterous hand was wont to deal with so effectively in point of grace: but the three male portraits, more particularly that of Dr. William Pearce, lent by Mrs. Fleischmann, known in his time as the "well-natured Pearce," are fine examples. Pearce was the painter's great friend, and this portrait was a wedding present to him. Pearce is said to have been the recipient of the last letter written by Gainsborough. The other small portrait of the painter himself was given to the Royal Academy by Gainsborough's elder daughter. Romney is present

in his full-length of *Mrs. Scott Jackson, afterwards Lady Broughton*, from the collection of Mr. Pierpont Morgan, and in the charming group of *Mrs. Carr and her Child* belonging to Mrs. Fleischmann. There also appears again the cleverly caught beauty of *Lady Hamilton as "Euphrosyne,"* little more than a sketch, limned instanter as the lovely thing, suddenly turning as it were with an upward sidelong glance, must have been seized and transfixed to canvas by the perceptive eye and unfaltering hand to become one of the sweetest impersonations of this idol of the painter. Romney's clever facility with the brush is displayed to perfection here. An hour probably sufficed for it all, and one can never lament that it was taken no further. Long in the possession of Mr. Jeffrey Whitehead at Chislehurst, it passed some twelve years ago to its present owner, Mr. Harland Peck.

With *The MacNab* or *Sinclair at Ulster*, the twelfth and last laird of MacNab, Raeburn is seen

JOLI CŒUR. BY D. G. ROSSETTI

squarely. No one could want his original method and vigorous handling to be better displayed. Sir Thomas Lawrence said it was "the best representation of a fine lady he had ever seen," and it properly to be the portrait of Highland Chief, Hoppner is shown in three examples—*The Fifth Lord Dundas* as a boy, a lovely *Portrait of a Girl* belonging to Mrs. Holt, and in the quite sparkling *Mrs. Williams*, lent by Mrs. Churchman, an excellent [illegible] of which by Arthur Hughes was recently published.

Miss Ramsay, Ogle, Eldridge, and Cromek are each seen in carefully selected examples, and of George Morland, *The Deserter Apprehended* is sent by Mr. Joseph Beecham. In exhibits all of which the painter was most capable in dealing with a genre subject of this character, and is rightly regarded as one of the masterpieces of his art.

The haunted *Heroes of Ballantrae*, by Lawrence, lent by Earl Balfour, has been [illegible] exhibitions even in England, and is sure to prove an attractive work, displaying as it does his individual sense of grace with a delicacy of feeling and sensitiveness of handling which marked his earlier work. The two great English landscape painters, Constable and Turner, are represented, the former in two, the latter in four works. All of Turner's belong to his later period, the earliest (1830) is *The Sun Rising in Mist*, and six years later saw the opalescent *Mercury and Argus*, which Lord Strathcona has kindly lent. Turner's third visit to Italy had taken place in 1828, and following this came those visions of aerial splendour, brilliancy and lighting, colour and poetic effect, out of which rose pictures such as this and *The State Procession in Venice of Bellini's Pictures*, a blaze of brilliant hues, vibrating, as it seems, to the movement and vitality which abound.

Very effective in the display is the *Salisbury Cathedral* of Constable lent by Mr. Beecham, a tender

LOVE AMONG THE ACTORS. BY SIR EDWIN LANDSEER. BY PERMISSION OF MESSRS. AGNEW.

architecture, and then, coming to more recent times, we encounter Clarkson Stanfield in his *St. Michael's Mount* (Mrs. W. H. Burns's), a work formerly in the collection of the first Lord Cheylesmore, and of a vigour difficult to realise as having been possessed by this painter. Of this period, too, were Stark and Vincent, Linnell, Penley, Holland, Bonington, Horatio McCulloch, Etty, Doherty, Fraser, and Landseer, all of whom are strongly in evidence, the last-named by the famous *Peregrine Hill*, lent by Mr. Lockett Agnew.

To linger Raphaelites an entire wall has been given, and is worth a feature of the British display. It is not possible in this brief notice to do more than mention the names of the painters, and nearly every work shown is a familiar one. Millais, Rossetti, Madox Brown, and Holman Hunt are seen with equally adequate effect as are also Burne Jones, Dyce, J. E. Lewis, Sandys, Spencer Stanhope, Simeon Stanhope, and John Brett with the exquisite *Lady Trevelyan*.

Of the pastoral painters George Mason with his *Crossing the Moor*, shows one of the small number of his works which possess a true value, the climate of a great picture. Lord Wantage's *Sweet Thames* has the additional interest of having been its namesake's last and brought to its present degree of completeness by Mr. J. W. North. With these two must be grouped Cecil Lawson, whose *Harvest Moon* is

BY LORD LEIGHTON, P.R.A.

Nailsea Glass

By H. St. George Gray

"The good name of a man is like a Venice glass, which one drop of poison will break, or like a sheet of paper, which a drop of ink will defile."—*Howell's Letters.*

GLASS-MAKING is a local thing of the past in Somerset. The industry, however, flourished for some eighty-five years at Nailsea, the works being finally closed in 1873. This home of Somerset glass is 165 feet above sea level, and is situated in the north of the county, nine miles west-south-west of Bristol, and four and a half miles east-south-east of Clevedon. The works covered an area of just over five acres, excluding the cottage property adjoining. The specimens here figured represent not only some of the finer forms and qualities of Nailsea glass, but also several which are comparatively common. Many pieces doubtless find their way into the cabinets of collectors not interested in the south-western counties, and it often occurs that when local products are collected in districts far distant from the source of manufacture they are not easily identified. Nailsea being practically in the Bristol district, its productions doubtless have been usually classed as "old Bristol glass," which accounts for the fact that so little has been placed on record having exclusive reference to Nailsea.

The writer has taken all the illustrations for this article from the Nailsea glass belonging to Mrs. C. E. Challicom, of Scarthingwell, Clevedon, whose collection has a wide reputation extending far beyond the bounds of the county. Mrs. Challicom is not a glass collector of long standing, but has recently been so assiduous in the pursuit that she now owns about two hundred pieces, many of which have been obtained in the parish of Nailsea and the neighbouring villages. In many cases the pieces have been handed down in families from grandfather to son, and from son to grandson, and she has been careful to perpetuate such records whenever practicable. She very kindly allows [illegible] collectors [illegible] to see her treasures by appointment.

No. 1.—"LARGE ROSE," NAILSEA GLASS WORKS. DEMOLISHED 1873.

Previous to Mrs. Challicom becoming interested in the pursuit, the finest [illegible] Nailsea glass [illegible] were the Bristol Museum and Art Gallery, which contained a representative collection, and the well-selected [illegible] museum [illegible] Many of the specimens [illegible] are smaller collections in private hands in Somerset and a few pieces in Taunton Castle Museum. The late S. G. Hewlett's collection of glass in Brighton Museum includes several specimens of Nailsea glass, including

year 1695-6, it would appear that the city was one of the chief centres of the industry. The gross receipts of the duty were £17,042, but a "drawback" was allowed on the glass exported, and this deduction amounted to £2,076 at Bristol, £1,920 at Newcastle, and £840 at London.

The first Bristol will to mention table-glass is of the date 1715. On the occasion of Queen Anne visiting Bristol in 1702, we read that the Corporation's dinner to the Queen cost a large sum, including £6 14s. 9d. for glasses.

In 1728, "A fiscal interference with the glass trade, exciting much local irritation, was resolved upon by the Government during the session. With the object of preventing smuggling, the importation of wine in bottles and small casks was absolutely prohibited. The Bristol glass-makers petitioned against the proposal, asserting that many thousand persons were employed in making bottles for exportation, which were re-imported filled with wine, and that the stoppage of the business would cause the entire destruction of the bottle trade; but the protest was ineffectual.[1]

In September, 1754, the Bristol Corporation was called upon to pay £4 16s. 0d. for "a glass put into Mr. Alderman Laroche's coach, in the place of one broken at the gaol delivery." Glass evidently at that time was very costly.

Evans recorded, under December 27th, 1761, that the Duke of York visited the Bristol glass-houses, and that at the time the black bottle, flint-glass, and plate-glass manufactures occupied fifteen large houses—some being confined to bottle-making. †

By 1764, however, "glass bottles were already a flourishing manufacture, occasioned by the demand for the export of Bristol waters, beer, cider, and perry." On August 22nd, 1780, Wadham, Ricketts and Co. opened "the Phœnix flint-glass works, without Temple Gate (late the Phœnix Inn), ‡ a place which was subsequently converted into a bottle manufactory." § In 1797 there were fourteen glass-works in operation at Bristol. ||

Matthews (1828) says that in Bristol there were "twelve glass houses which might be visited by presenting a small gratuity to the workmen, who living in hot climates were very glad of some suction to moisten their clay." By 1828 flint-glass was being made at Bristol.

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[1] Lysons's *Bristol*, p. 60.

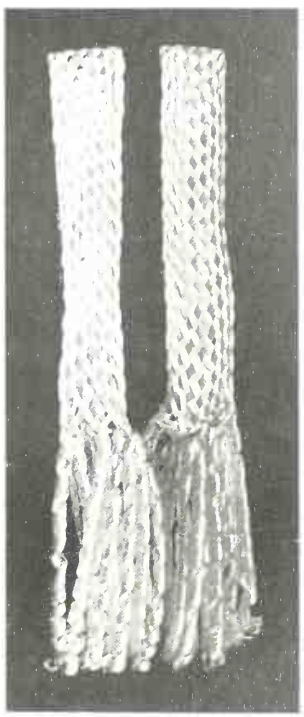
† Evans's *History of Bristol*, 1824.

‡ These works were in use in 1785.

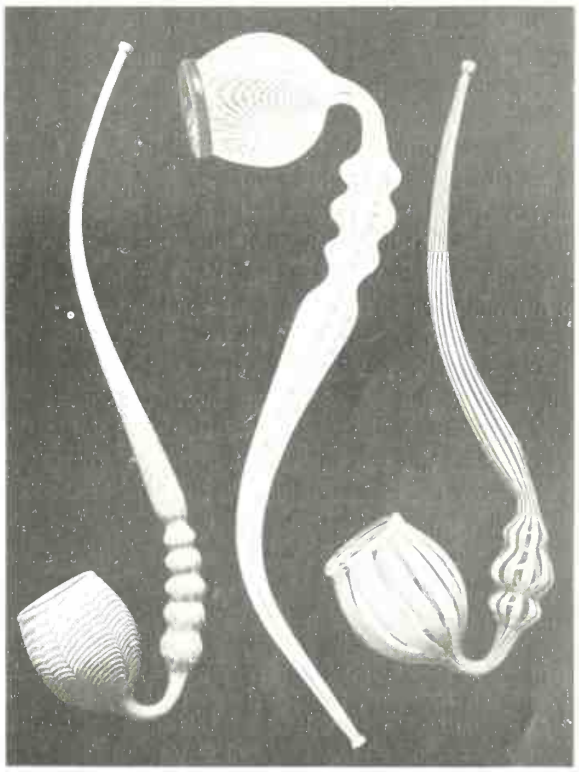
§ These works still exist, the industry being carried on by Powell & Ricketts.

|| Lysons's *Bristol*, p. 60.

The Nailsea Glass Works were opened in 1788 by John Robert Lucas, married 1780, son of Robert Lucas, a glass bottle manufacturer of Bristol, who died in 1775. John previously had works at Wick, near Bristol. In 1793, the firm of Lucas, Chance, Homer & Coathupe was established at Nailsea (the partners being J. R. Lucas, William Chance, Edward Homer, and William Coathupe). In 1807, when the partnership was renewed, the firm possessed a capital of £60,000, and owned in addition to the Crown Glass Works at Nailsea, some glass houses at Stanton Drew (Somerset), and probably at Wick, with an office and warehouse in Nicholas Street, Bristol. In 1812, Robert Lucas Chance, son of William Chance, had shares in the business, and managed the Nailsea works. In 1812 he introduced John Hartley, at Dumbarton, then the leading expert in glass manufacturing in the country. R. L. Chance left Nailsea for London in 1815, and sold his shares shortly afterwards. In 1821, on the expiry of the renewed partnership of 1807, W. Chance sold his shares, and J. Homer put a ring to William Coathupe, and James Edward Homer, a son of J. Homer, was taken into partnership, the firm then trading as Lucas, Coathupe & Homer. In 1827, R. L. Chance induced Hartley to leave Nailsea, and join him in a glass works which he had bought at Sea Lane, about two miles west of Birmingham. Hartley died in 1833, the place being taken by his sons, who, the firm becoming "Chance & Hartleys", but the latter retired to Sunderland in 1836,



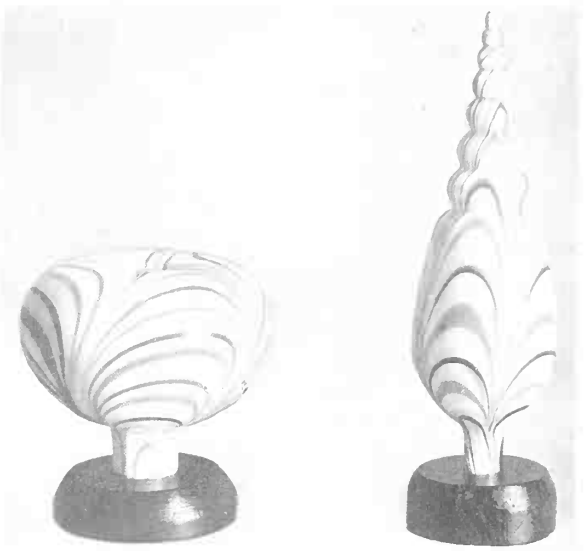
No. III.—SPIRAL AND WHITE OPAQUE GLASS. SEARCHABLE EXHIBIT.



No. IV.—NAILSEA GLASS PIPES.

thus bringing about the establishment of the well known firm of Chance Bros. & Co.

To return to the Nailsea works. Edward Homer died in 1818, and John Robert Lucas, the founder, in 1828. The executors of the latter on behalf of his grandsons—John Rodland Bean and Henry Lucas Bean, to whom he left the glass—formed, in 1835, a partnership with three Coathupes, J. E. Homer, and Thomas Cliffe, for nine years, &c., until H. L. Bean should come of age, under the style of Lucas, Coathupes, Homer & Cliffe. In 1844, on the termination of the agreement, the partners of the new firm of Coathupe & Co. were Charles Thornton Coathupe, Oliver Coathupe (who managed the Bristol office), J. Rodland Bean (afterwards Rodland), H. L. Bean and J. E. Homer, the latter dying in 1846, and dying in 1850. C. T. Coathupe retired in 1848, when Oliver Coathupe removed from Bristol to Nailsea to manage the works. In 1854, Richard Hudson became connected with a new moulds, and in 1855 Oliver Coathupe sold his share to Isaac White, who owned a mill at Nailsea. In 1857 John Rodland disposed of his share to his brother, H. L. Bean, by whom, in connection with White, the works were leased to Samuel Bowen, glass manufacturer of West Bromwich, and John Read of London, in 1862, who made [illegible] articles. "Brilliant [illegible]



6 in. 12½ in.

No. V.—NAILSEA GLASS FOUNDRY.

glass was also made by Bowen, and before his time by

In 1860 the freehold was sold to the Hartleys of Sunderland, and Bowen becoming bankrupt the Hartleys sold the works on 1874 to Chance Bros. & Co., of Smethwick, near Birmingham, a limited company who carried it on till May, 1874, when it was finally closed.

The writer recently had the advantage of interviewing William Stanley Davis (Edwards), of Wrington, Co. Somerset, who was apprenticed at Birmingham and came to Nailsea when the glass works were taken over by the Chances. With Stanley many men came from Birmingham, chiefly glass-blowers and "flatteners," the local labour being sometimes nasty. It is stated that this numbered from 200 to 250 hands at Nailsea—including boys—and some of the blowers of hollow glass earned from £6 to £8 a week.

Chance & Co. did not find the Nailsea works a good speculation, but so long as they worked they made and sold plate glass, of which they kept a large stock. Some of it was sent to other localities, Scotland, and Bristol. Conflicting statements are made as to the reasons why Chance & Co. closed the Nailsea works. It has been said that on the death of the coal-owner at whose pits they got their coal, it did not pay the new proprietor to continue glass-making. Others say that the machinery became worn out and that some of it fell into old pit holes. Others again say that some of the workmen objected, and the firm suffered considerably from the sudden expedition in keeping the works in repair. The glass-work, however, fell off in quality at the end. But the most reason is probably assigned as the want of coal. The works did not pay.

According to Stanley Davis & Co.'s outlay on taking over the dilapidated works is said to have been between £30,000 and £40,000. After the works had been closed for several years, Samuel Davis, of the "Royal Oak Inn," Nailsea, at the sale held on July 25th, 1889, bought the works and offices,† with about 410 feet frontage to the main road from Nailsea to Bristol, on the condition that the glass-making ceased at the Nailsea works (although no objection was made to bottle-making). Some of the machinery went back to Birmingham. A double cottage on the north side of the works was, previously to 1907, a public-house known as the "Glass-Makers Arms." A large building, formerly used for two French kilns, adjoining the "Royal Oak Inn" and the old gas works and gas-retort, has now been converted into the Nailsea rifle range. All the other buildings, including the annealing sheds, cones, furnaces, kilns, retorts, cutting-rooms, carpenters' shops, ware-rooms, offices, stables, cart-sheds, and yards, are in a ruinous condition; but the ever-increasing growth of ivy and blackberry bushes now lends an almost picturesque aspect to the scene. Mr. S. Davis died on February 6th, 1905, and those portions of the works which he owned at the time of his death were again offered for sale by auction on June 15th, 1905.

The glass works were distinguished by "cones," in the centre of which was the furnace resting on arches, where a relay of glass vessels was prepared for the annealing. Two of these "cones" are still standing, but the largest at the west end (No. 1),‡ was demolished by means of dynamite in 1905 for the purpose of obtaining bricks, few of which were afterwards sold.

In Miss Cudlcomb's collection there are several pieces of bright transparent green glass, and no doubt other kinds can still be collected among the *débris* of the works. As Mr. W. Turner has pointed

* Sale conducted by Alexander, Daniel, Sells & Co., Corn Street, Bristol.

† It is stated that Davis only paid £1,200 for this property, and that afterwards he sold all the land connected with the works for over £800.

‡ From a photograph by Mr. Tom Thatcher, June 8th, 1905.

No. VI.—NAILSEA GLASS BALLS. DIAM., LARGE BALL, 7 INS.; SMALL BALLS, 4½ INS. EACH.

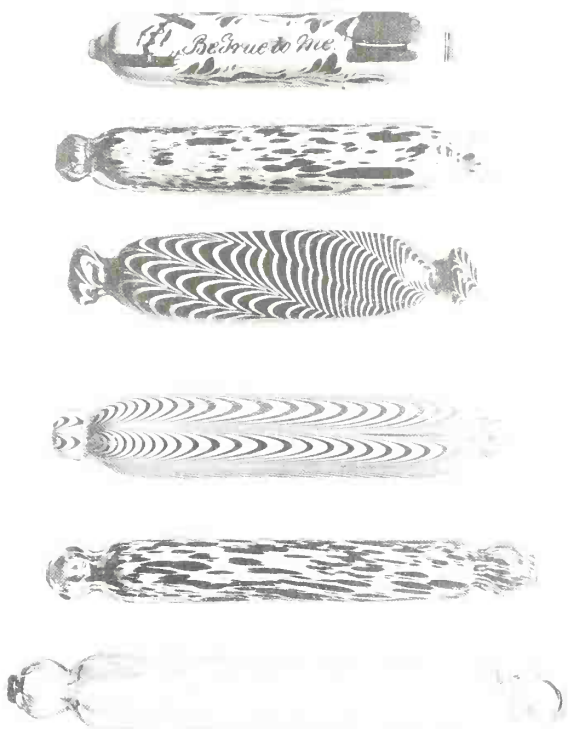
out,[1] excavation on the spot is necessary in search of representative fragments of broken vessels to determine whether all the kinds of ornamental glass attributed to Nailsea actually have their origin on Somerset soil. Stonier informed the writer that some of the "bleaks" sold as Nailsea glass were made at Bristol, Birmingham, etc., some being brought by Chance's men into Somerset, and that much of the ornamental glass was made by the workmen in their own time as *tours de force*, and sold for their own profit. At Birmingham, too, the Chances made rolling-pins and pastry- and milk-pans among other things.[2]

Turning to directories and other records we get the following information: In 1850 "crown and sheet glass works on a large scale" existed at Nailsea.[3] In 1866 there were at Nailsea "extensive glass works, where three hundred and fifty persons are employed."[4] Several French workmen were engaged at these works as glass-blowers. In Blackie's *Gazetteer*, 1856, it is stated that "an extensive manufactory of crown glass, numerous collieries and quarries of building and paving stone" existed at Nailsea. In addition the writer has been informed on good authority that there was a glue factory, and another for sulphur, used in the glass works. The population of Nailsea

In 1801	was	1,093	
„ 1811	„	1,313	
„ 1821	„	1,678	
„ 1831	„	2,114	
„ 1841	„	2,550	
„ 1851	„	2,543	
In 1861	was	2,547	
„ 1871	„	2,253	
„ 1881	„	3,852	
„ 1891	„	4,867	
„ 1901	„	6,548	

The coal-basin of Nailsea is exposed on the surface [illegible] John Evans (Secretary [illegible]) says that "coal of good quality was to be found underneath the whole extent of Nailsea Heath, and is worked in several places by shafts and pits, varying from 20 to 70 fathoms deep, and to some distance on [illegible] worked underground in the direction of a gentle dip of a mile from the [illegible] shaft." Some of the coal is [illegible], however, and only a few inches thick.

The sand used at the works is principally [illegible] from Redgrave, but [illegible] from Wareham in Dorset. The lime-stone used in the form of slaked lime was [illegible], for the most part, at Cleeve Hill, but some came from Bristol.



No. VII.—NAILSEA GLASS SPECIMENS.

[1] *The Globe*, June 15th, 1907.

[2] Mr. C. T. Evans, of Nailsea Court, has some clear pale green glass milk-pans nearly two feet in diameter, which were collected in Nailsea village.

[3] *Old Bristol Directory*.

[4] Kelly's *Directory*.

No. VIII.—Three miscellaneous pieces of Nailsea glass.

No. II.—FLASKS, MOSTLY OF "LATTICINIO" GLASS, NAILSEA

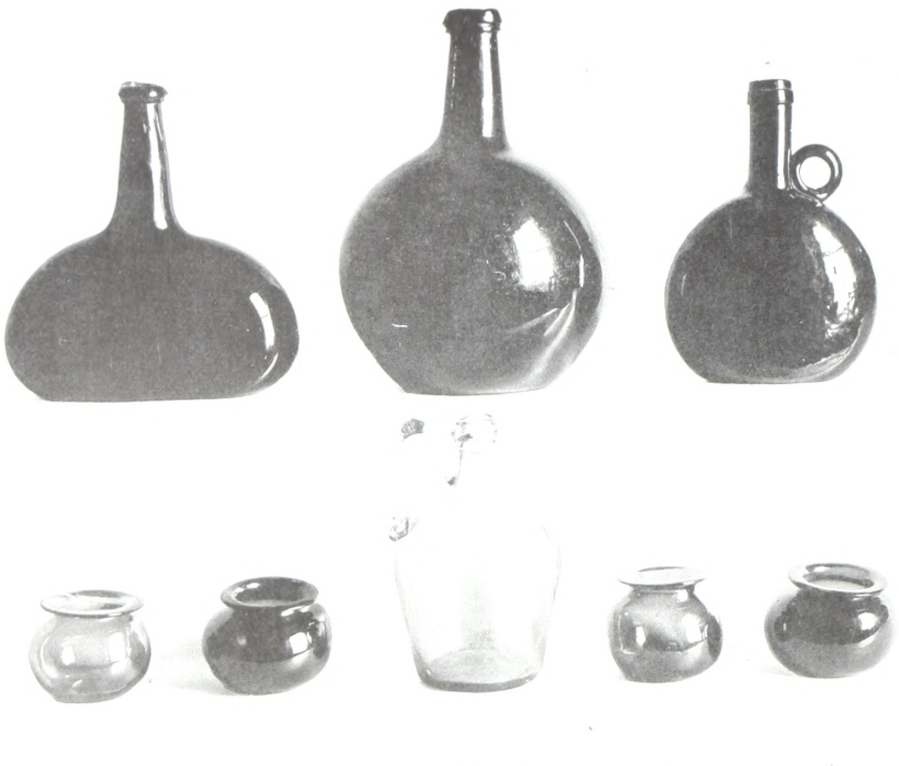
No. 15. [illegible] No. 16. [illegible] No. 17. [illegible]

French and Venetian workmen, who moved from the glass factory to another as necessity required. Many of the Frenchmen, however, permanently resided at Nailsea, and a row of cottages was built for them, a special colony, this block of buildings is still known as "French Rank." Many of these foreigners thought that snails were useful in chest diseases, to which glassworkers are liable, and it was a very common sight to see these workmen searching the old walls for snails. The Bristol glassworkers still eat them, and they may have learnt the habit from the Nailsea Frenchmen.

The *antiquité* glass generally took the form of flasks, large pipes, bells, bottles, and rolling pins. The flasks were sometimes used by ladies and gentlemen taking the waters at Bath, and no doubt they were brought into requisition by our grandparents for carrying wine and other liquid during the wearisome journeys of the times.

These flasks vary in height from 3½ in. (third row) to 10½ in., and four of them have the double neck. In the first and third rows are two specimens of the greenish-black bottle glass flecked with white. The smaller specimen with red and blue enamel trails was exhibited in the Great Exhibition of 1851. North-west colours is represented in this jug: yellow, opaque white, pale golden brown, yellow, green, dark and pale, pink and salmon, green, blues dark and pale. In referring to colours, mention should be made of the glass kaleidoscope in Mrs. Chalfont's collection, which is interesting, as exhibiting specimens of the various colours of glass manufactured at Nailsea. It is 11¼ in. long, 3 in. in diameter, and was made by one Dan Bryan.

The first operation in making glass bottles and flasks is called "gathering." A "punson," as it is termed, which is pointed, is inserted into the mouth of the mould, and the blower begins to turn the punson slowly. On the second row, No. 15, are three specimens of these "punsons," each 7 in. long, 1 in. solid, and consists of clear white glass streaked with milky white and ruby glass beads. On either two are almost circular, and about 1½ in. in diameter—greenish-black glass, flecked with white and very pale opaque blue. They are said to have been called "bottles" at the Nailsea works. On the same row, charming little scent bottle, still containing part of its sponge, is about 3 inches high. It is of clear white glass with opaque spiral streaking. At the



1 2 (9½ IN.) 3

4 5 6 (6¼ IN.) 7 8

No. X.—NAILSEA GLASS BOTTLES AND JUGS

bottom a small pink boss; on one face J × K: and on the other 1819 in relief in blue.

No. iii. represents a piece of plaited glass, pink and white, collected in Nailsea village (scale about one-third). Spun glass for practical use was very well known to the Ancient Egyptians: but it has long been a curiosity. It is recorded that a Frenchman in the middle of last century developed the process upon commercial lines, and died without revealing its secrets: but the process has been recently discovered in Germany. Glass thus drawn out into very thin threads is flexible, and it is possible

1 (9¼ IN.) 2 (14 IN.) 3 (10 IN.)

No. XI.—TWO NAILSEA GLASS BOTTLES AND A JUG

No. XII.—GROUP OF NAILSEA GLASS

to spin and weave it into clothes: such garments would be incombustible, non-conducting, and impervious to acids. The insulating properties of the glass-wool would render it valuable as a packing where it is desirable to keep in or exclude heat.

Among the choicest specimens of Nailsea glass are the *latticinio* glass pipes, of which three examples are given in No. iv. The writer is not prepared to say that all the examples met with can be referred to Nailsea; but the two left-hand figures were collected in the neighbourhood. Mrs. Challicom's collection also includes a plain ruby specimen from Nailsea. It is difficult to determine with any degree of certainty whether they could be put to any practical use. The left-hand pipe in No. iv. is streaked with pink and opaque white, and is 20 ins. long. The middle figure is of clear white glass with a bright green rim, the *latticinio* work being in opaque white. The third figure is of clear white glass streaked with opaque white and pale pink.

Perhaps the most interesting specimens in the Challicom collection are the two objects represented in No. v., height 6 in. and 12½ in. respectively, which came from a public-house at Nailsea. These are examples of the emblems, or pole-heads, of the old Nailsea Glass-workers' Guild, which still holds meetings at the "Glass Makers' Arms" [illegible]. Whether they were carried in procession by all the members on the annual "walking-day" is unknown; but, at any rate, they represent the *insignia* of the guild. The brass pole-heads formerly carried on the present day very rarely in the village clubs of Somerset and parish origin borders are already well known and eagerly sought after by collectors. (The Connoisseur Magazine, Vol. XVII., pp. 296-297.) A few varieties in wood, and at least one each in iron and nickel-plate are known; but the glass emblems here figured are probably unique. They are of opaque white glass streaked with pink and coral lines. These objects, like the pipes and some other specimens in the collection, are mounted on dark oak stands from the old glass-works.

Very interesting also are the three hollow glass balls (No. vi.), the inner surface streaked and dashed with a variety of gaudy colours (diameter of the largest 7 ins., the others 4½ ins.). These were preserved in cottages for superstitious purposes—to ward off the Evil Eye.

A series of six glass rolling-pins with knops at the end, all undoubtedly Nailsea, are given in No. vii. Flour was often kept in them, the open end being

stopped by means of a cork; but in the days of smuggling it is said that these cylindrical vessels were used for illicit purposes. The upper roller is not a striking specimen, and appears to have been painted. The second, muscle-gadged by the bottom figure, which is 6½ in. long, consists of clear white glass waved with blue, and was made by a workman named Samuel Knight. No. 2 from the top is clear white, flecked with blue and bloodred; No. 3, clear pale green speckled with opaque white; No. 4, clear ruby, with the *latticino* work in opaque white; and No. 5 has blue and reddish-brown flecks on clear white glass. Two other rolling-pins, without cork holes, are represented in No. viii., the upper specimen, 14½ in. long, being engraved and bearing the inscriptions, "May the eye of the Lord watch over you," and "Mary Archer, 1843." Some of the rolling-pins met with are of doubtful age, and it is said that some of the late specimens were brought from Birmingham by Cleeve's pedlar-child in Somerset.

The other objects in No. viii. are typical specimens of the common flecked greenish-black bottle glass. The large jug, 9 in. high, is like the similar jug of the same height in No. iv., an excellent example of opaque white and milky-blue spotting or flecking. The coarse heavy flecking on the outside vases of the top row (No. viii.) and one of the top-hats (the other being plain bottle-glass) is later than the finer flecking and is generally coarser. The streaking on the left-hand lower specimen is also among the best work of the kind. Of bottles of this character it would be difficult to find an example of better workmanship and proportions (height 6½ in.) than the middle figure of the upper row (No. viii.). Another, 6½ in., without flecklings, is represented in No. v. The pitcher (height 10½ in.) of a dingy light green colour with occasional flecklings, here represented, is a grand specimen of Nailsea glass. It was bought at Highdale Farm in the parish of Chewton, in 1903, and belonged to an old smith named Luck, who lived at Nailsea. The long middle of lower row, height 5 in., is a handsome specimen of the "bottle-glass" variety, having very heavy opaque white flecklings, interspersed with patches of translucent sapphire-blue glass. A tea-pot is figured on the left of the upper row, the right one, of a pair, which has green-white flecklings, contains traces of chalk-grease, and had no doubt been used as a candle-pot. The collection of the variety of glass described as jasper, 2½ in. in height, and 2 in. high.

The vase in No. x. is black, and the decanter with small circular handle of a brownish-claret colour, the stopper (missing) being green. The small vase on the left is, as we are informed by

all are green except the second from the right-hand side, which is of amber glass.

In No. xi. are seen a handled jug (height 9¼ in.) and two bottles (16 in. and 14 in. high respectively), all of clear pale green glass. The largest came from Wrington; it is said that at a public-house three men drank beer from it to the health of King Edward VII. on his wedding day.

In No. xii. a miscellaneous group is shown, but the bottle in the middle of the top row is regarded as one of the finest specimens in the collection. It is of clear glass with royal blue and claret-coloured flecklings: height 11½ in. The left-hand bottle (height 7¼ in.) is also very handsome—clear glass with heavy claret-coloured loops. Streaking of the same colour is seen in the handled mug. The third bottle is of pale green clear glass, the opaque loops being of a very pale blush-green tint (it was made by one James Kelly). This photograph includes an egg-cup (with detachable egg) of opaque glass—red, white and blue. It is probable that glass of this kind and colour was made by French workmen. In the middle of the same row is a biscuit marker, diameter 2⅝ in., of yellowish-black glass (*circa* 1850).

Two of the glass bells in the collection appear in No. xiii., the larger being of pale ruby colour, the clapper in clear white glass; the handle a greenish-opaque white; the top, peacock blue. The smaller, 8¼ in. high, is a choice specimen of its kind, the bell being of clear white glass with *latticino* work in opaque white; the clapper, clear white; the handle, cobalt blue. Another large bell in the collection, 13½ in. high, is of ruby glass waved with pale blue, the handle being clear white. A fourth is opaque white with pink loops, the handle being bright green. The model bellows are from 8 to 9 in. long; that on the left hand is white (opaque and clear); the other, ruby with clear white ornament—this was bought at Nailsea. The green glass paper-weight, in the middle, has white floral work inside. The high vase in No. xiii. (11½ in.) is pink and white.

In No. xiv. three jugs of dark green bottle-glass are represented, the height of the largest being 7 in. They are dulled at the top, probably in imitation of jade, and the makers evidently had leathern bottles in their mind at the time of production.

No. xv. includes an interesting series of nine

Some glass vases of amber-mixed and pale green splashed with white, red, and yellow are said to have been made at Sandygate, Mr. Swaine Wood (Ralph Hopton Wares, etc.

No. XIII.—NAILSEA GLASS BELLS AND OTHER OBJECTS

No. XIV.—THREE NAILSEA GLASS JUGS

BURLINGAME
PUBLIC
LIB

pieces of long glass. The coach horn of clear white glass (stained at one end) is 40 in. long, the bell-mouth having a diameter of 4¾ in.; the tube tapers from ¾ in. to ⅝ in. in diameter. There is another clear glass horn in the collection, 20½ in. long, the mouthpiece bearing the stamped inscription, "Nancy, 1838."

The twisted chimney-sweep stick is a good piece of work, and measures 50¾ in. long; it has a cork at the end, the tube being filled with vinegar; it was blown by a Frenchman at the Nailsea works. The twisted crooks are commonly met with, and are of various colours—generally pale green, amber, or black. Some of them date from the eighteenth century, the longest in the photograph being made by one Richard Knight in 1702.[1] In speaking of superstitions in Devonshire, George Sanders, in his *Curiosities of Literature* (1847),[2] says: "The most curious of their general superstitions is that of the glass rod, which they set up clean in their houses and wipe clean every morning, under the idea that all diseases from malaria will gather about them and innoxiously. It is twisted in the form of a walking-stick, and is from 4 to 8 feet long. They can seldom be persuaded to sell it, and if it gets broken, they argue that misfortune will ere long befall someone in the cottage where it has been set up."

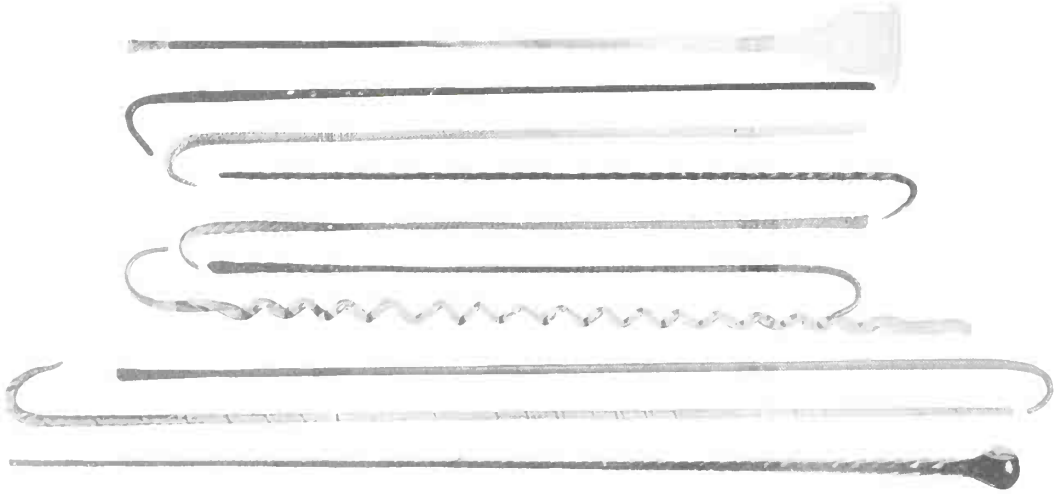
In the compass of this article it has not been possible to mention the whole of the specimens in the Challicom collection. Among other things not figured are a clear white glass tobacco-stopper in the form of an outstretched hand, bull's-eye window glass, two clear white mugs with handles (good work in imitation of cut-glass), and a twisted rod, or drum-stick, of pale green glass with bright blue inside (all obtained from descendants of the maker); also two pale green toasting-forks (made by men named Vowles and Hobbs). The collection also includes a sheet of blue glass roughly engraved as follows:—

"Sacred to the memory of Eliza Ann Attwell,[3] who died 5th April, 1867, Nailsea."

"Afflictions sore
A long time I bore
Physicians was (*sic*) in vain
Till Christ did please
For me to ease
And take me from my pain."

[1] Little cut glass appears to have been produced at Nailsea. Coloured window glass in small squares was sometimes cut.

[2] Members of the Attwell family are buried in old Nailsea churchyard.



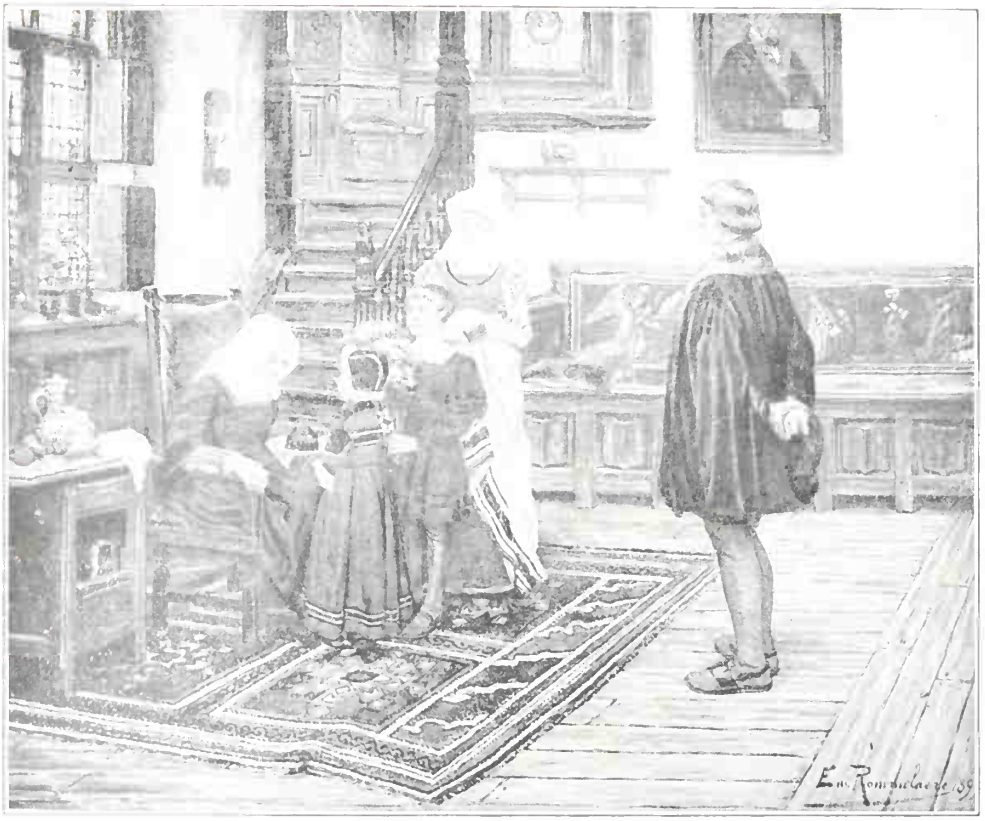
SEE P. XV.—A GROUP OF SIMILAR PIECES OF LONG NAILSEA GLASS

An Old Flemish House At Bruges — "The House of the Visitation" By Philip Gibbs

THERE is hardly a town in Europe in which one is carried back in spirit so completely into the Middle Ages as in the old Flemish town of Bruges. And it is such a short and easy journey from London that there is hardly an excuse for one not to experience the delightful sensation of stepping back four centuries and more on a visit to this city of old buildings and old memories. But it is not every one who has the privilege which I enjoyed of spending a week in a mediæval home in which the whole arrangement and construction of the house, and every detail of the furniture, are faithfully the same as when one of the Flemish merchant princes of the sixteenth century had his dwelling here.

This unique and interesting house belongs to M. Jean de Bronwer, of Bruges, who has not only restored the building itself exactly to its original condition, both exterior and interior, and collected many ancient pieces of furniture and articles of domestic use corresponding to the date of its first construction, but has succeeded in inspiring the artocratsuen of Bruges with his own enthusiasm so as to reproduce

A VISIT TO THE GRANDPARENTS (WALL PAINTING)



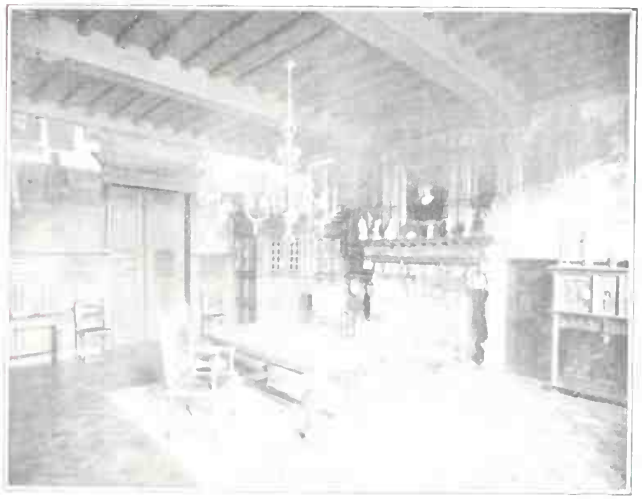
BELGIAN GIFTS TO THE GRANDMOTHER (WALL PAINTING)

iron bell-pull to examine the fine column sculptured in wood down the centre of the oak door. This excellent piece of work contains a statue of John the Baptist, appropriate not only as the "patron" of M. Jean de Brouwer, but also finding a natural place in the decoration of a house consecrated to the memory of the visit of Mary to her cousin Elizabeth.

The inner hall, to the right of a long corridor leading from the front door, is the most modernized part of the house, but at the same time is of an essentially Flemish character, notably in the construction of the leaded windows filled with stained glass, bearing allegorical devices and quaint old Flemish proverbs relating to the virtues of domestic life.

The oak staircase is of simple but elegant design, the balusters and wooden galleries above being exactly copied from old models. Out of the hall one approaches the dining-room, drawing-room, and study.

it is called—all these things impress one with a feeling that it is a place wherein dwells old-fashioned comfort and generous hospitalities. One loiters at the street corner to let one's gaze linger along the front, and to study the niche at the angle of the house with life-size figures of the Mother and Child beneath its canopy, and underneath its floriated pedestal the solid hand-beaten iron-work of the street lantern. And on the threshold one stays one's hand upon the



THE DINING-ROOM

THE HALL

ITINERANT MUSICIANS (WATT PAINTING)

The first is undoubtedly the most interesting—a large and noble room, with high wainscoting and heavy oak ceiling supported by two great beams. The ancient chimney-piece is of stone very lightly coloured, and the generous fireplace, at the back of which is a wonderful iron grate beaten out by hand, contains all sorts of quaint old domestic utensils, chief among them being the tall andirons.

Above the mantelpiece, with its hospitable motto "Hy is indeed the figure whom I receive at my table," are the portraits of M. and Mme. de Brouwer, gripped in the old Flemish costume in the style of the great masters, Rembrandt Blondel.

But the most delightful decoration of the room is to be found in the series of wall-paintings to pass about us these pages. They are from the brush of

ENTRANCE HALL

CHAIR AND TABLE IN STUDY

M. Rommelaere, who carried out the work under the direction of his master, Albrecht de Vriendt, late director of the Académie des Beaux Arts at Antwerp, also executed the mural decoration of a hall in the Hôtel de Ville of Bruges in the same character and by a similar technical process. These pictures give a pleasing warmth of colour to this gable dining-room, and the chamber is further heightened by the view through the square mullioned windows of an old-fashioned garden, with glimpses of red gables appearing through the green foliage and above them the grey tower of the famous Belfry of Bruges.

Every detail of the furniture in this room—the oak chairs with leather backs and seats studded with brass nails, the sideboard designed by M. de Brouwer from old models, the sixteenth-century dining-table, the quaint wooden figures standing upon it—is perfectly in harmony with its mediæval environment.

The drawing-room is in the later Flemish style, which was strongly influenced by Italian art. The chimney-piece is exceptionally interesting, the lower portion being of white stone and the overmantel of oak elegantly and richly carved in Renaissance style. In the centre is a niche sheltering a Virgin and Child, which for many centuries looked down upon the citizens of Bruges from one of the street corners. M. de Brouwer was impressed by the wonderfully beautiful carving of the Mother, and on confession that a copy should be made and placed in his house possessing it was permitted to purchase the original. The furniture on the walls and the upholstery of the furniture in the *salon* are of Genoa velvet.

The study contains a very ancient and remarkable chimney-piece in blue stone from the Meuse, and the candelabra is reproduced from that in the Palais de Justice at Bruges. In this room there is some very fine wood carving, modern, but according to old designs provided by M. de Brouwer.

This brief description of the principal rooms, together with the accompanying illustrations from photographs, which are better than many words, will suffice to explain something of the artistic charm of this old Flemish home. To the connoisseur every detail will possess an added interest by the knowledge that this remarkable restoration of a mediæval house is entirely due to the inspiring enthusiasm of M. de Brouwer himself, who for years has been endeavouring to revive the ancient handicrafts of Bruges to their former level of artistic skill and importance. The writer visited with extreme interest the ironsmiths, sculptors, glass-painters, leather workers, and wood carvers whom M. de Brouwer has trained according to his own ideas. And it is encouraging to learn that the success of his experiment has animated many other well-to-do inhabitants of Bruges to restore their dwellings in the old Flemish style.

Visitors to this quaint old city will have no difficulty in gaining admittance to "The House of the Visitation" if they present cards with an application for permission.

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Everything in the panelled dining room—the oak chairs with leathern backs and seats, studded with brass nails, the cabinet designed by M. de Brouwer from old models, the fifteenth-century dining table, the quaint wooden figures standing upon it—is perfectly in harmony with its mediæval environment.

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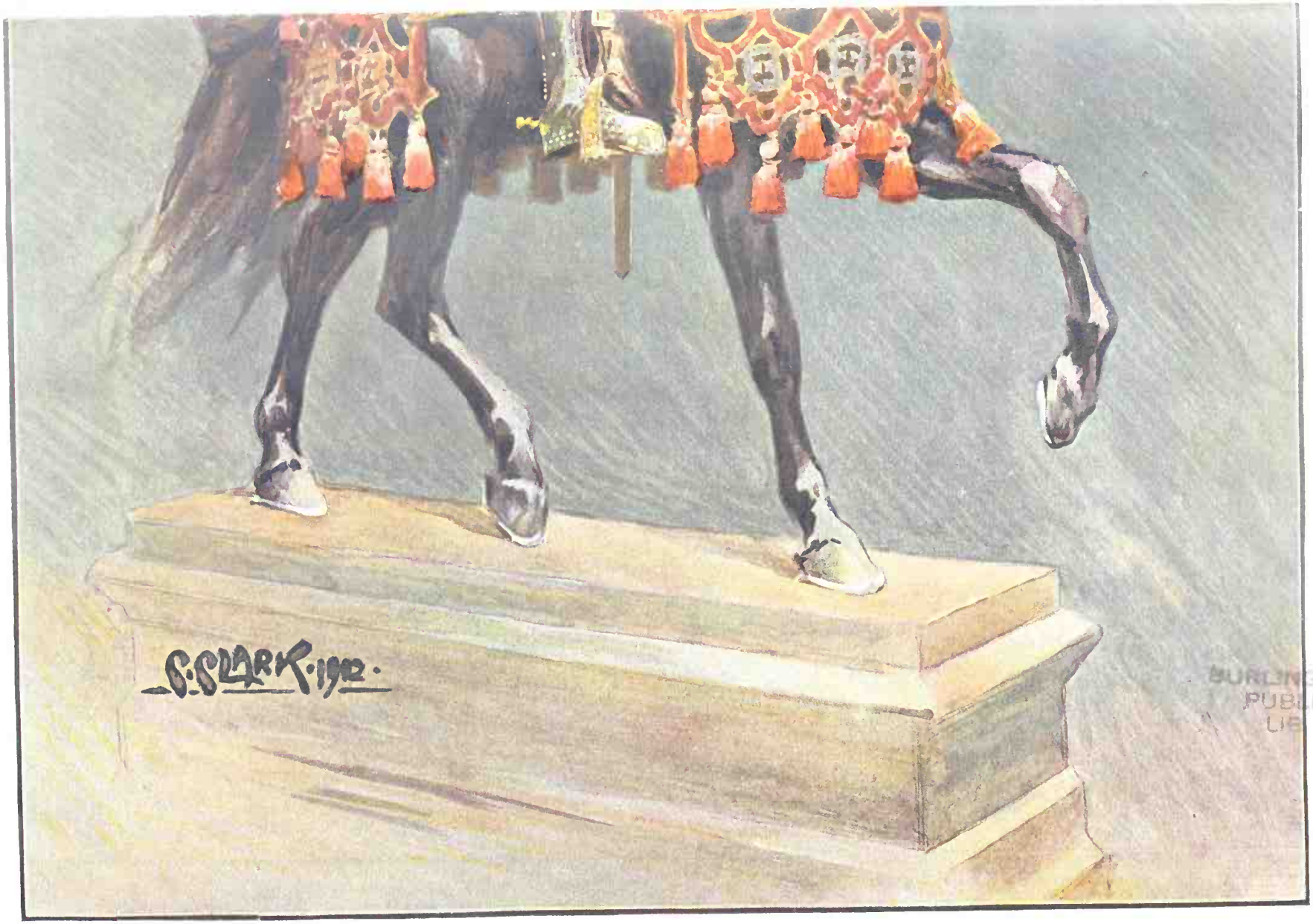


THE DYMOKE SUIT OF ARMOUR AT WINDSOR CASTLE.

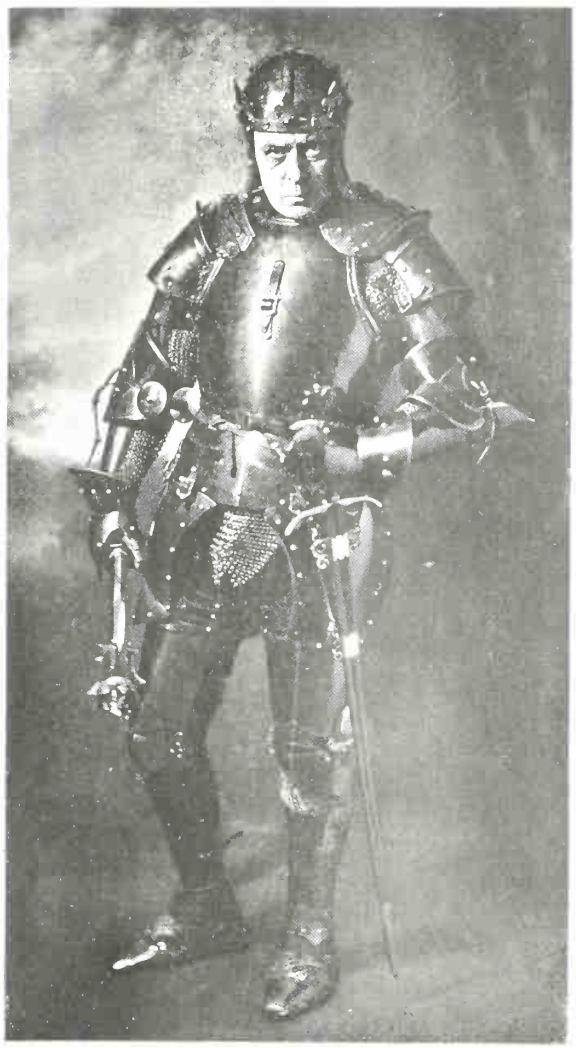
From a drawing in the possession of His Most Gracious Majesty the King.

ARMOUR

Armaments of the Stage

By Guy Francis Laking, M.V.O., F.S.A., Keeper of the King's Armoury

At the present day, more than at any other time in the history of the stage, a laudable effort is being made to obtain accurate setting and costuming for the historical drama. And these praiseworthy efforts are not going unrewarded. The few masterpieces in production that have been given to us have gone a long way to prove to the theatregoing public what can be done in procuring a true setting to a play, with the result that they are now beginning to give a greater measure of appreciation to the management that takes pains with its archæological detail. As an instance of such success we can point to the splendid results obtained by Sir Herbert Tree in his "Henry VIII.," which, perhaps, is his greatest achievement, and which, if I hear aright, brought him his just reward for taking us back with such accuracy to the first half of the sixteenth century. It has, in my opinion, only been surpassed by Sir Henry Irving's setting of the same play, in which he reached the highest pitch of excellence yet attained. To mention some other good productions—Sir Henry's "Macbeth" was played with tolerable correctness, as was also that of Mr. Bouchier. Mr. "King John" and "Richard II." of Sir Herbert Tree were fully adequate, and the "Merry Wives of Windsor," likewise the "Merchant of Venice," in neither a different category, demanded and obtained truthful representation at the same scholarly hands. In his "Henry IV." played many years ago at the Haymarket Theatre, Sir Herbert was not so fortunate. He ground his Falstaff, for instance, with a wrong tool which d'Artagnan could have hardly lived to see in fashion, while his disreputable companions wore head-pieces that had become obsolete before the battle of Crecy.



MR. BEERBOHM TREE AS "KING RICHARD III."
THE ARMOUR REPRODUCED FROM ONE OF THE FAMOUS MISSAGLIA SUITS IN THE IMPERIAL COLLECTION, VIENNA

It will be remembered, too, that, despite the

distinction and simple beauty, would seem to be a period easy of reconstruction on the stage. But, on the contrary, it has always proved a pitfall. The characteristic beauty of their work, which was paramount in the general outline of the harness—the shapely model of a big piece, the exquisite turn of a corselet, or the gracefulness and sound construction of a headpiece—has been the obstacle. The elaborate decoration, as carried out in the gilding, engraving, and embossed work of a later period, is far easier to represent, but the grand shapeliness characteristic of this period will always cry out for the hand of an expert artist-armourer.

We may justly consider that the third quarter of the fifteenth century shows us the ultra-refinement of the art of the armourer. The armour itself was at its most complete stage, for although firearms had already played a serious part in warfare, they had but reached an indifferent condition of individual utility, and had not up to that time affected the art of the armourer, with the result that the medium of gunpowder as a penetrating force was not reckoned with, which afterwards necessitated thickening of the main plates of a harness to the detriment of general gracefulness of contour.

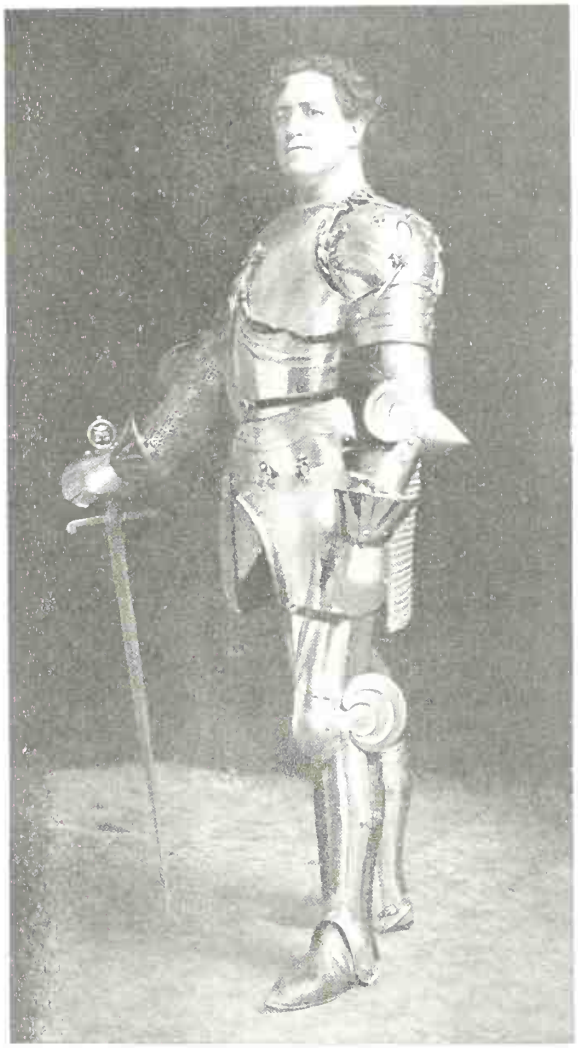
We see in the many contemporary representations of the armed knight of the period of Bosworth the greatest beauty and simplicity of form. Italy, in the great Missaglia, and Germany in the famous Colman, furnished two great families of artist-armourers in whom the spirit of rivalry stimulated their endeavours to clothe as usefully as possible the human form in a defence of plate alike serviceable to the strenuous duties demanded of it and in accordance with the elegance looked for in the art of the day. Embossing, etching, and gilding to enrich the plate surfaces were seldom used; indeed, those subtleties being in their infancy, the armourers preferred to rely upon their legitimate art of forging and moulding the armour to fit closely the human form. But the students of military apparel get the principles adopted by these great masters and their contemporaries once fixed in their minds, and they will then find it difficult to appreciate the same applied art of a later decade.

The completeness now arrived at in the defence of a knight was the outcome of evolution, of the experience gained in the progress of time and by the development of the individual plates. Such defences that by test were found to be cumbersome or of little use were set aside and superseded by others of more useful and, in most cases, of more simple construction.

Thus we find in 1450 a gentleman fully armed,

not a leg in armour, but a man clothed in a graceful and finely-tuning shell of iron.

As ever has been the case, military equipment followed closely the civil fashion of the day. So towards the close of the fifteenth century the puckering of the doublet, the closely fitting hose, the boot and shoe *à la poulaine*, all found their counterpart in the iron apparel of the warrior. We have only to look at the delicately proportioned suit in the Vienna Armoury made for Sigismund of the Tyrol, or that made for Robert of Sanseverino by Antonio Missaglia, son of the more famous Tomaso, to realise the splendid serviceableness of these workmanlike harnesses, and to see at once how hard it is with only the help of costumiers' armourers to attempt to reproduce such military apparel on the stage. However, when bent sheet iron is the substitute for the ultra-skilful forging of the artist-armourer, it is not difficult to appreciate what a mockery of their true selves are the suits of armour, even the best, supplied by the costumier that do duty in such battles as Agincourt and Bosworth.



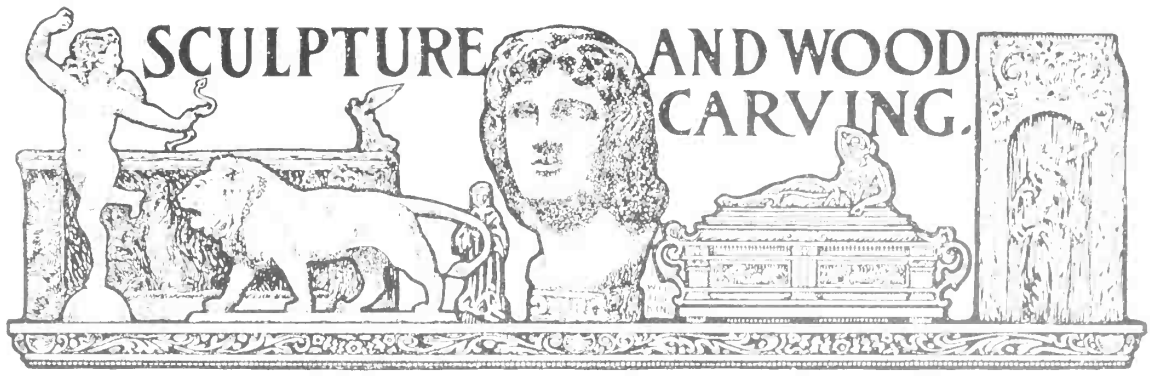
MR. HERBERT CARTER AS "RICHMOND"
THE ARMOUR REPRODUCED FROM A SPECIMEN OF THE FAMOUS TREITZ SUIT IN THE WALLACE COLLECTION

The earliest intelligent recollection I have of an historical military spectacle was at the Globe Theatre in 1880, when the late Mr. Richard Mansfield was playing "Richard III." Mr. Seymour Lucas, R.A., was responsible for the historical setting, but, excellent as it was as a whole, Mr. Lucas will, I know, forgive me when I say it might have been better. But did he not subsequently make full amends for any shortcomings in this play in his unimpeachable work for the production of Sir Henry Irving's "Henry VIII."? In the former play Mr. Lucas's civil costumes were extremely good, but it was on the military side

MR. BUCKSTONE AS "CATESBY" THE ARMOUR REPRODUCED FROM A DRAWING BY PERUGINO IN THE NATIONAL GALLERY

apparent that his wardrobe and armoury had been called upon to supply the medley of costumes that were brought together.

The recent venture of Mr. Seymour Hicks in "Richard III." to do justice to the military arts of the fifteenth century was a new one. Every care was taken that what was presented was a counterpart of some contemporary drawing, effigy, or existing armament, either offensive or defensive. Each harness worn had its actual counterpart in some form, each weapon its reason for having been made. Nothing was stock, and of no property has it been said, "That will do." Mr. Tom Hestlewood's heraldic knowledge was severely put to the test, but with flying colours stood the ordeal; whilst Mr. Felix Joubert's personal hand in the production of the armour shewed, through the medium of the anvil, the superior art of the sculptor.



Carved Nutcrackers and Shoemaker's Measure

By Mrs. F. Nevill Jackson

The beauty of articles in common use is always a sign of artistic prosperity and progress. During the finest periods of the wood carver's art in England, there were richly carved planes, saws, gouges, and other carpenters' tools. These were not made for show purposes, but were used by skilled workmen: the ornament is never placed where it will interfere with the utility of the tool. In a hammer the pattern on the handle in low relief gives the user a firmer grip. When Louis XIII. reigned in France, the Renaissance style marched with it, and wood carving flourished. Enrichment increased in all ornamental handicrafts under the fostering care of Mazarin, who was much too far-seeing a statesman to underrate the value of the useful. Mansart, Le Brun, Le Pautre, and Berain formed a brilliant group who vied with each other in glorifying the churches, palaces, and chateaux. This state of things naturally continued under so magnificent a ruler as Louis XIV., whose dictum, "l'Etat c'est moi," suggests the height of splendour in his surroundings.

Louis XIV. died in 1715; but neither the King's death nor the devastating wars, in consequence of which the country had been impoverished, could stem the love of luxury which seems to have been indulged in by all but the lowest classes.

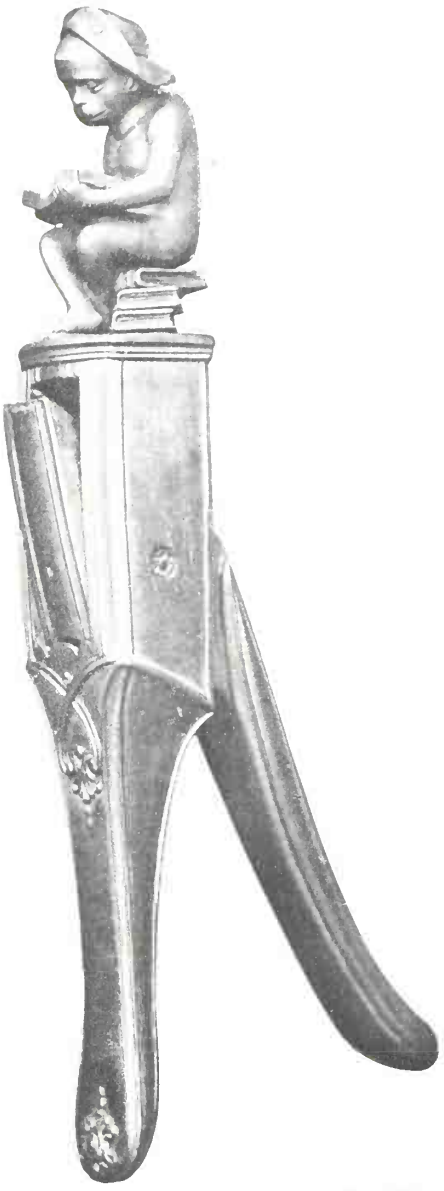
The succession of Louis XV., a child of five, brought the Regency style in sculpture and wood carving, when Louis Philippe and his reckless counsellor, Dubois, showed a vicious example to the young King and his influence. The richest wood carving and panelling and form of ornament which was chiefly concentrated on no longer committed to royal palaces alone. Lords and noblewomen strove for the work of the most exclusive sculptors, and vied with each other in the costliness of their living and sumptuous rooms. It was in this reign, 1714, that the superb examples in the choir of Notre Dame were executed. De Cotte, the architect, designed the woodcarving, and under his superintendence its beauty was evolved.

That extraordinary *Coup de bois*, the gem which stands out alone amongst so much that is fine, at Versailles, Fontainebleau, was completed in 1701. In its style it is unsurpassed.

In the woodcarving of the reign of Louis XV. we may trace three distinct styles. First, that of the Regency, which had begun in the previous reign, but extended over the first ten years of that of its

NO. 1.—NUTCRACKER WITH GROTESQUE FIGURES. 17TH CENTURY. (ACTUAL SIZE.)

No. II—[illegible]



No. III—NUT-CRACKER, FRENCH 18TH CENTURY

[illegible] the Rococo, Rocaille or Baroque. Second, [illegible] showed their [illegible] according to classical sources, and the frills and rock-work began to disappear. Third, the period [illegible] the last years of the reign of Louis XV and the first of Louis XVI, when the classical feeling became more pronounced and the revolt against the flamboyant excesses of the time of the Roi Soleil was complete. At this time Souflot Ledoux and Victor Louis were the best known wood carvers. Georges Jacob worked in ebony and his seats are much admired for his medallions up till the end of the eighteenth century.

Of the above pairs of finely carved nut-crackers, one with grotesque figures is illustrated. The group which forms the handle is cleverly arranged into a solid and serviceable mass with just sufficient relief to assist a firm grip. The hinge gives an extra touch of realism to the quaint design as the jaw moves up and down while being used.

Very different in design are the beautiful examples which are of later date, probably about the end of the reign of Louis XIV. The charming female figure is simply for ornament, and is in no way bent to the purpose of utility; the charming pose and the caress of the bird perched on the girl's shoulder, the simple ornament and graceful lines of the handle, are restrained and chaste. No less interesting is the figure of the reading boy with legs crossed seated on three volumes on the top of the third nut-cracker.

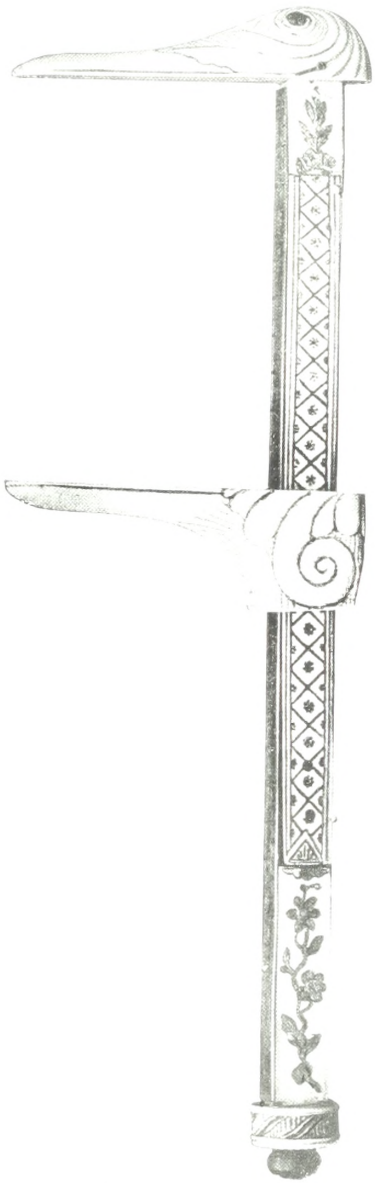
KING GEORGE I.
BY SIR GODFREY KNELLER.
In the National Portrait Gallery.

KING GEORGE II.
BY THOMAS HUDSON.
In the National Portrait Gallery.

Reproduced from "The Private Life of the Kings and Queens of England," published by G. P. Putnam's Sons, 1905.

This interesting specimen of French wood-carving also dates from the first half of the eighteenth century.

The beautifully made shoemaker's measure is of inlaid and carved ivory and ebony. It was probably used by one of the Court tradespeople, or presented to him by a customer, whose bill was getting somewhat long. Possibly it was one of the fittings of a dainty toilet table. Certainly its size would preclude the possibility of measurement for any but the smallest foot. Early in the seventeenth century there were fresh influences at work, which encouraged the use of costly inlay in furniture panels, candelabra, and the fittings of dressing cases, toilet services, and other household affairs. Means of transit were becoming more easy. The inlay of bone, ivory, mother-of-pearl and costly woods, had its origin in the East, and was introduced by the Moors into Spain, from thence spreading to Italy, France and Flanders. Spain was supplied with mahogany, ivory, and other foreign substances from its American colonies. Portugal imported ebony and ivory from its possessions in Africa and Hindustan. Thus France had not many leagues to travel in order to obtain materials for those exquisite examples of inlay with which her workmen enriched the palaces and chateaux of the eighteenth century. Borrowing the methods of the East, she used them with her own inimitable skill in the beautifying of articles of common use in the house.



IVORY AND EBONY SHOEMAKER'S MEASURE

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.]*

PAINTING OF WESTMINSTER ABBEY.

DEAR SIR,—I do not know anything of the history of the painting of Westminster Abbey. It was seen some years ago by the late architect of the Abbey, who judged it to be an original painting at the time the central tower was contemplated, but finally abandoned.

The late Dean Bradley was much interested in it, and I have a letter of the Dean's in relation to it, and a framed photograph of the painting with a few notes in the Dean's writing at the top.

I am, dear Sir, yours truly,

CHARLES READ, M.D. (LOND.), F.R.C.

UNIDENTIFIED PAINTING.

DEAR SIR,—I herewith enclose a photo of an unidentified picture in my possession.

Yours faithfully,

JOHN B. INNES.

P.S.—We have always thought it represented *Charity*, by Van Dyck, or *Faith, Hope and Charity*. —J. B. I.

UNIDENTIFIED PORTRAIT (I).

DEAR SIR,—As I have a very interesting oil painting, which I enclose a photograph of herewith, I am

PAINTING OF WESTMINSTER ABBEY.

UNIDENTIFIED PAINTING.

UNIDENTIFIED PORTRAIT (1).

most anxious to find out who the gentleman in the portrait is.

Thanking you in anticipation,

I remain, yours truly, A. PHILLIPS.

PORTRAIT BY LANDSEER.

DEAR SIR,—Referring to enquiry as to above, I have a pencil drawing which appears to correspond with your reproduction of the original. Mine is unsigned and undated, but it is reputed to be Louisa Burges, the daughter of Captain George Burges, of the 5th Bengal Light Cavalry: her mother was a Mrs. Richards. She married Captain George Charles D'Albiac, 4th Light Dragoons, and died at Madeira 20th November, 1853. She left one son, Captain G. C. D'Albiac, who died 2nd March, 1888.

Yours truly, P. BURGES.

My picture measures across hat 3⅝ in.: face, from forehead at hat edge to point of chin, 4 in.

MARBLE BUST.

DEAR SIR,—I have a marble bust, of which I enclose photo. I should esteem it a favour if you could let me know who it represents. The sculptor is W. Behnes, and is signed by him, "London, 1842."

Thanking you in anticipation,

I remain, yours, J. MARTIN.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I have a clever oil painting of a very handsome young lady with rosy cheeks, about eighteen years of age, a photo of which I enclose. I shall be pleased if you can assist me in identifying the artist and the sitter. The photo only gives a poor idea of the beauty of the painting.

Waiting your reply, I am, yours truly,

L. E. LOCKWOOD.

PAINTING BY J. CLEVELEY.

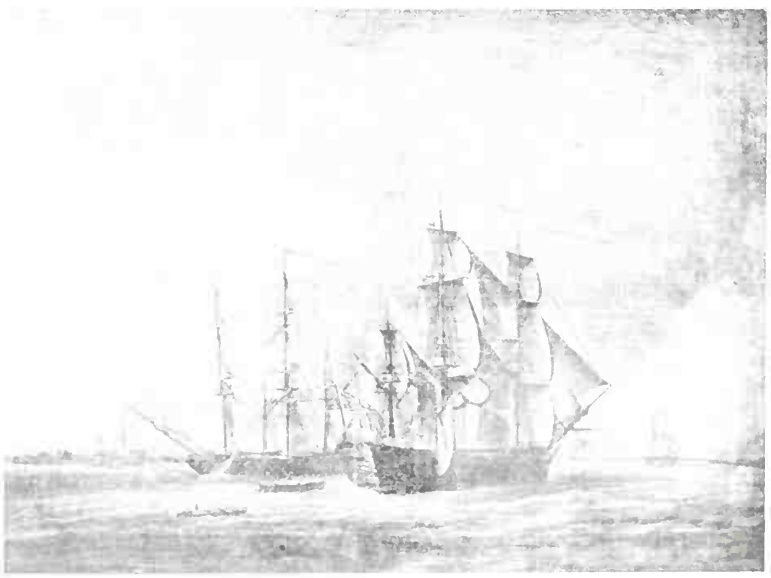
DEAR SIR,—I have an oil painting by J. Cleveley, painted in 1768, of which I send you a photo, of a 32 gun frigate under weigh, with a cutter on the starboard quarter, passing another frigate at anchor, some of the men in both vessels being aloft "cheering ship." The first-named frigate is apparently outward bound: her figure-head is a full-length female figure

MARBLE BUST

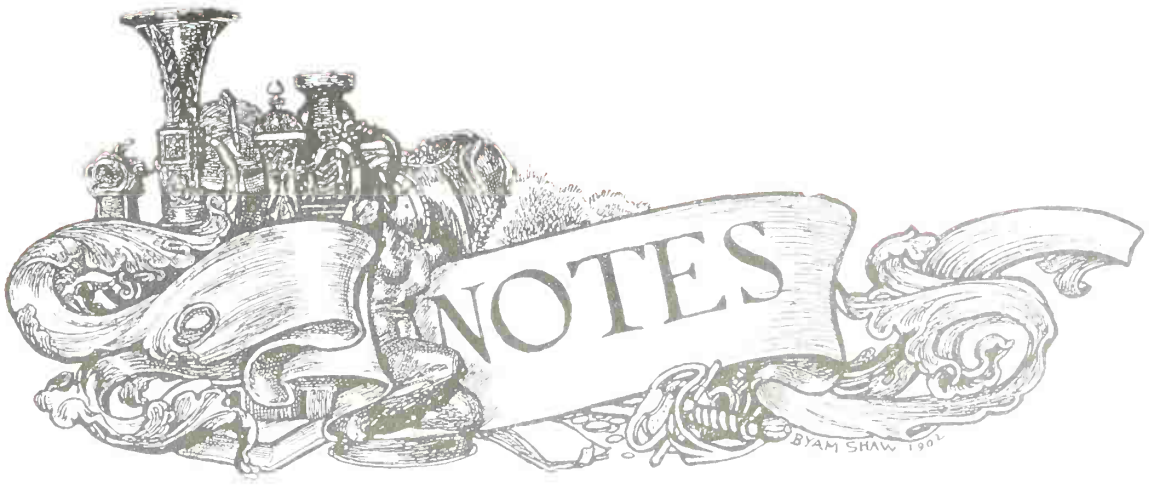
UNIDENTIFIED PORTRAIT (2)

on a blue dress, holding a green branch in the right hand. The vessel is flying a red ensign. On her port hand is a fort, while the land is low-lying, similar to that in the Thames. John Cleveley was employed in Deptford Dockyard, and may have witnessed the frigate's departure. Can any of your readers inform me to what event the picture refers?

Yours faithfully, EMANUEL EMANUEL.

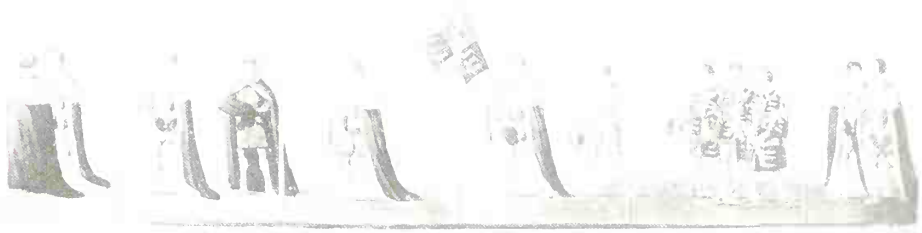


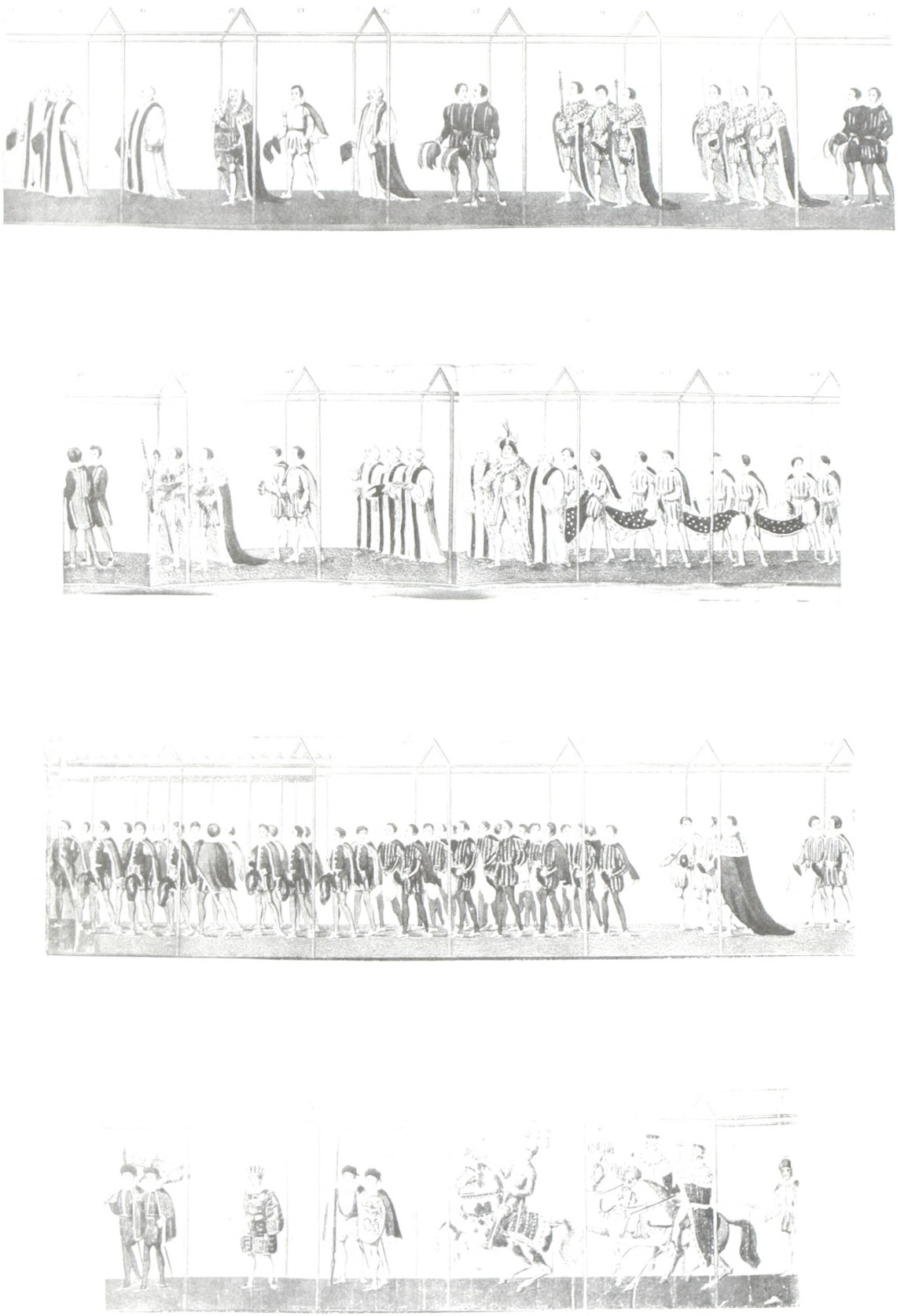
PAINTING BY J. CLEVELEY



A Coronation Picture Roll

SECTION OF CORONATION PICTURE ROLL SHOWING KNIGHTS OF THE GARTER ETC





SECTIONS OF THE CORONATION PICTURE, CONCLUDING WITH PART OF THE KING'S CHAMPION'S PROCESSION

devices of the Royal Arms. Private vant of Arms is unmistakable. Then come the Heralds of Scotland and Ireland, then the Standard of Hanover, borne on this occasion by the Earl of Mayo, after him walks a page, his feathered cap in hand.

Another interesting section is that in which the Royal Standard appears. It is headed by two marquesses, the last couple of a group of eight. Then the Lord Chamberlain of His Majesty's Household walks alone; this was the Marquess of Hertford. An officer of the Jewel Office follows him, and so fine is the painting and printing of this admirable roll that the ruby ring and sword are distinctly visible on the crimson velvet cushion.

Sections 129 to 131 show part of the Champion's Procession. This is especially interesting, as it no longer takes place. This was the last occasion when the truly mediæval pageantry was seen.

This most interesting picture of one of the greatest historical ceremonies in our history is enclosed in a richly painted keeper cover.

The whole forms a unique and beautiful memento

CENTRE MEDALLION COVER OF CORONATION JUG AT RIGHT

Coronation Relics: Bells from the Canopy held by Barons of the Cinque Ports

of the Coronation of George V, which is exceptionally well illustrated throughout, and will now find a welcome place in many of the households of our own beloved King George V.

GOD SAVE THE KING

There is another interesting picture pertaining to the ancient and honourable service of the Barons of the Cinque Ports at the coronation of the Sovereigns of England, and their special privileges concerning the canopy of cloth of gold, the staves and bells which the Barons are allowed to take after the ceremony to their own use. The Barons also claimed eight tuns of wine and the right to serve the King and Queen.

Not only does the antiquity of this ancient service of canopy holding interesting, but the fact that it was dispensed with for two coronations, and then reinstated in modified form, makes it unique in the history of coronation customs.

BELL USED AT THE CORONATION OF GEORGE III, 1761

SILVER-GILT BELL GIVEN TO WILLIAM BELDAM FOR HIS SERVICE AT THE CORONATION OF GEORGE IV, 1821

ANTIQUE CABINET

We now enter upon the last stage of this remarkable story, when the Speakership of the Ports devolved upon the Mayor of Rye on 21st May, 1901, shortly after the death of Her Majesty Queen Victoria and the accession of King Edward VII.

A summons was issued for a meeting of the Court of Brotherhood and Guestling, and was directed to "Loving Brethren, Combarons, and Friends," who were to meet at the Town Hall, Hastings, and transact a variety of important business, in which was included a vote of condolence to the royal family on the death of Queen Victoria, a loyal address of dutiful congratulation to His Most Gracious Majesty the King upon his accession to the throne of his ancestors, and also to take such steps as may be considered rightful for asserting the ancient right of the Cinque Ports to take part in the King's coronation.

This petition alluded with much dignity to the Cinque Ports, which have ever been known as the "Gates of the Kingdom," being that portion of His Majesty's territory which has always been selected as the most available for invasion, whether by Romans, Danes, or Normans, or at the time of Napoleon I. That from the time of His Majesty's ancestor, King Edward the Confessor, the Cinque Ports formed the nucleus of the King's offensive and defensive power. That the Barons have been the founders of the King's Navy, and their recognition in personal service at the coronation was their reward.

The Court of Claims sat on the 4th of December, 1901, and their claim "To be assigned a station within the Abbey, in attendance on the King, that their ancient privileges may remain undisturbed" was allowed, and it has been decided (such is the wording of the decision) that canopies shall not be carried in the procession in Westminster Abbey; but in view of the fact that had this duty been performed, it would have been performed only by the Barons of the Cinque Ports, the Earl Marshal has received the King's

BURLINGAME
PUBLIC
LIB.

LADY HAMILTON AS "EUPHROSYNE"
BY GEORGE ROMNEY
In the Collection of Mr. Harland Peck

command to retain eighteen places in the Abbey to which he is to invite eighteen of their number.

Borgia Cabinet

With reference to the Cabinet a *Bargain* in the June, 1909, CONNOISSEUR MAGAZINE, I enclose a photograph of a cabinet in my possession which might be of interest to you and also the writer, Major Smythies. I thought a short description with size might be of use, viz.: 4 ft. 2 in. high, 3 ft. 5 in. long, 1 ft. 1½ in. deep. The wood is dark, and in places looks like rosewood, and in others ebony, and is not easy to distinguish. The top is inlaid with very thin lines of ivory, and also the stand, which you can just faintly distinguish in the photo. The drawers, six in number, have each two panels engraved on ivory of the following places, viz.:—

Parise	Rodi	Roma	Napoli
Milano	Venetia	Sevilla	Barcellona
Anjou	Portorella	Fiorenza	Genova

The centre cupboard opens out fully, and has two pillars with chiselled ormolu at top and base, the centre ivory inlay is beautifully engraved, as you can see from the photo. Inside the centre cupboard are three drawers with thin ivory inlay. Above the cupboard is a panel of engraved ivory, and above that a drawer with ivory pillars and small panel engravings at either end. Underneath the cupboard is another

BUREAU-BACK CHIPPENDALE CHAIR

CHIPPENDALE CHAIR

Chippendale Chairs

drawer with two small panels of ivory engraved in gold work and touch frames. He [illegible]

The two Chippendale [illegible] presented to Hull City Museum by Mr. Cornish and are decidedly [illegible] examples. The [illegible] Georgian back [illegible] the rail of the seat to the ground is 30 in.; the width in front is 23 in., the width behind is 21½ in. From back to front the seat is 20 in. wide. The legs are 12 in. long. The height of the back from the seat to the top is 21 in. The chippendale back is quite perfect, and the seat is still covered with the original [illegible]. The legs are [illegible]

The second chair is [illegible] from the top of the back to the ground is the same width as the first chair, back width 20 in. From back to front the seat is 20½ in. wide. The legs are 12½ in. The height of the back from the seat to the top is 20½ in. The [illegible] of the chair is [illegible].

Portrait of Prince Charles Edward Stuart

I enclose you a reproduction of the Miniature Oval of a [illegible] unpublished *Portrait of Prince Charles Edward Stuart*. I thought it might be suitable for publication in THE CONNOISSEUR MAGAZINE. The original is an oil on panel drawing found amongst the papers of an Irish [illegible] family, where it had been greatly treasured. There

PORTRAIT OF PRINCE CHARLES EDWARD STUART

A JAPANESE GONG

having been bought in 1855 and added to the store in the upper rooms of Marlborough House. Besides its intrinsic worth as a good specimen of its special art, it has the further sentimental value of having formed a part of that curious collection of antiques — good, bad and indifferent — which Messrs. Baylis and Whitmore housed in their pseudo-Gothic villa at Fulham, known as the Pryor's Bank. This collection, which was commenced by Mr. Baylis about 1834, was dispersed under the hammer seven years later; and it is fortunate that not only has the illustrated catalogue of the sale been preserved in the British Museum Library, but that Croker, in his *Walk from London to Fulham*, gives a very detailed account of some of the principal objects which has made the identification of this reliquary possible; and the *Gentleman's Magazine* for January, 1842, also comments upon them, and gives some illustrated notes.

There were, no doubt, a great many comparatively worthless objects included among Mr. Baylis's acquisitions, but they certainly numbered among them many things both of intrinsic and artistic value, the loss of which we have to deplore; but the fact that the sale realized between three and four thousand pounds, at such a date, shows that the rubbish formed but a very small proportion of the whole. The objects consisted mainly of loot from English and foreign churches and palaces, among which was numbered the Vatican, and included works attributed

RELIQUARY (FROM CAYLUS'S PLATE).

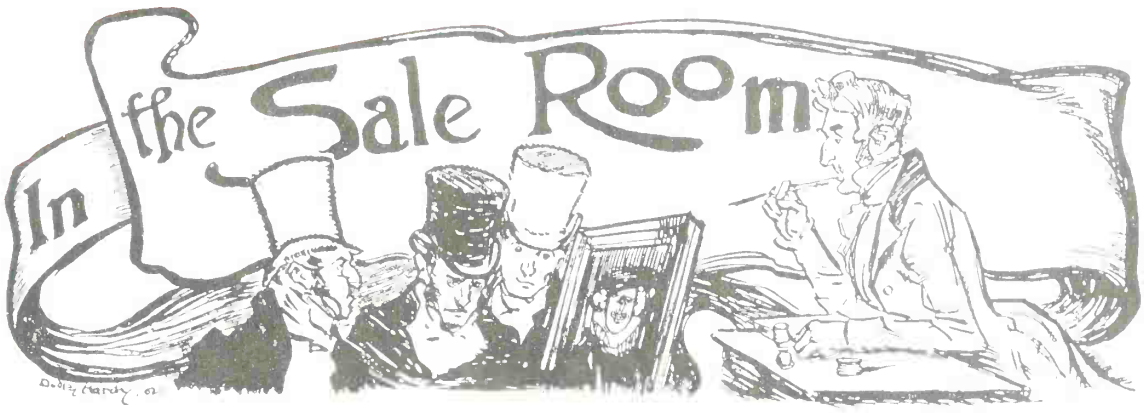
to Cellini and Fiammingo, indeed, some ivory-handled knives carved by the former were bought in for an agent sent by the Pope, as they had once belonged to his palace in Rome. Mr. Baylis, in describing the reliquary, which we illustrate, to his friends, was somewhat vague, variously speaking of it as a Pix or an Inkstand, but he is definite in the sale catalogue in describing it as a "Gothic brass church inkstand," while in the catalogue of the Bernal sale, in which it appeared later on, it figures as "an inkstand of copper gilt, the cover in the form of a basilica." The label which it now bears in the South Kensington Museum is somewhat more descriptive and more nearly correct, and is: "Reliquary. Bronze in the form of a basilica. German, 12th century. Height 6¼, length 6, width 3½ inches; bought Bernal collection, £4 10 s." How it ever came to be described as an inkstand it is difficult to understand; but we must suppose that the receptacle for the relic was assumed to be intended to hold the ink-pot and pounce-box, whilst the broken bell-cot on the roof, from which a fleche or some other finish has been broken away, was meant for the pens. Although we have no definite information as to the place from which this reliquary originally came, the character of the work and the fact that some other objects in the collection, such as the embroidered altar frontal, were part of the loot of the destroyed Cathedral of St. Lambert at Liège, make it very probable that it was manufactured on the Meuse, perhaps at Dinant, and is rather Flemish than German work.—J. Tavenor Perry.

Our Plates

Two of the most beautiful models who afforded themselves for the artists of the eighteenth century were Kitty Fisher and Emma Hart, afterwards the wife of Sir William Hamilton. The first is inseparably connected with the name of Sir Joshua Reynolds, the second with that of George Romney, and later on in a more intimate connection with that of Nelson. Of Kitty Fisher little can be said. She belonged to the class of those who sing, and fast, and die comparatively young, but for Sir Joshua Reynolds had immortalised her charms in several of his finest works. Not the least charming of these is the one in the possession of the Earl of Cowley, now hanging in the International Exhibition at Rome, from which our reproduction is taken. Emma Hart, who first went to London in the capacity of

Books Received

In the Sale Room



[illegible] edged with yellow, 29 in. by 24 in., 680 gns.; Q. Dyckhoffs, *Interior of a Cobbler's Shop*, with three figures, on panel, 14 in. by 10 in., 240 gns.; B. Wilson, *Portrait of Sir James Langham*, in grey coat and [illegible] standing by a landscape, his wife in mauve silk dress seated before him holding her daughter, 32 in. by [illegible], 682 gns.; N. Dance, *Portrait of Miss Martin*, in pink dress with blue sash, 40 in. by 30 in., signed and dated 1777, with the engraving by Green, 150 gns.; H. [illegible], *Marie de Medici as "Bellona"*, a sketch for the central figure in the large picture in the Louvre, on panel, 16 in. by 11 in., 150 gns.; J. H. Tischbein, *The Duet*, a lady in white satin dress playing a guitar, a gentleman seated before her playing a flute, 17 in. by 13 in., 200 gns.; A. Kauffman, *Portrait of a Lady*, in pink dress with blue scarf, 29 in. by 24 in., 120 gns.

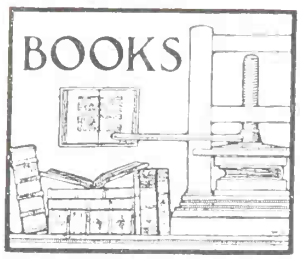
The late Sir Charles W. Dilke's pictures and water-colour drawings formed the chief feature of the following Monday's sale (April 16th). Four drawings were by William Blake, the two most important being *Queen Katherine's Vision, King Henry VIII.*, iv. 2, 15 in. by 12 in., 50 gns., and *Satan Terrifying Job*, fresco, on panel, 12 in. by 16 in., 150 gns. The best of the old pictures were L. Cranach, *Portrait of a Girl*, in rich gold dress and hat, and her brother in red dress and cap, on panel, 22 in. by 16 in., signed in cipher and dated 1550, 210 gns.; and Italian School, *The Madonna and Child with the Infant St. John*, in a landscape, on panel, circular, 21 in., 240 gns. On April 22nd the late Mr. Peter Owen's collection included three important drawings by T. L. Rowbotham, notably *The Castle at Orsenbourg, Moselle*, 25 in. by 30 in., 1845, 100 gns.; and *Lago Maggiore, near Pallanza*, 30 in. by 47 in., 1860, 78 gns.; and a picture by W. Dendy Sadler, *Over the Nuts and Wine*, 35 in. by 47 in., Royal Academy, 1889, 200 gns.

The last sale of the month (29th), and the last Saturday sale of the season, comprised the choice collection of pictures and drawings of the continental schools of Mr. John C. Dick, of Glasgow, important modern pictures described in "the property of a lady," but well known to lovers of the art as part of the McCulloch collection exhibited at Burlington House in 1892, and a small number the property of the late Mr. J. Anson Galpen, formerly a partner in the firm of Cassell & Co., publishers. Mr. Dick's collection included the following drawings: J. Boilvin, *Fishing-boats off the Coast, Normandy*, 18 in. by 14 in., 190 gns.; *The Village Street, Normandy*, 8 in. by 13 in., 180 gns.; *The Old Canal, Honfleur*, and *Church with a Figure*, 125 gns.; J. Maris, *The Harbour*, 18 in. by 16 in., 300 gns.; *The Quay*, 11 in. by 17 in., 600 gns.; and a *Landscape*, 12 in. by 9 in., 220 gns.; and M. Maris, *The Mill*, charcoal drawing, 30 in. by 22 in., 160 gns. Eugène Carrière, *The Invalid*, 22 in. by [illegible], 680 gns.; J. H. G. Claus, *Les Moules*, 14 in. by 11 in., 150 gns., and *A Bridge*, panel, 5 in. by 9 in., 60 gns.; H. Jeanron, *Morning Hour*, 17 in. by 10 in., 270 gns.; H. F. Schlichting, *Funeral Rites in a Norwegian Church*, 15 in. by 17 in., 540 gns.; Matthew Maris, *Interior with Water Pitcher*, 11 in. by 9 in., 520 gns.; A. H. F. Mondelli, *La Chasse-Maree au port*, on panel, 15 in. by 23 in., 300 gns.; J. M. Whistler, *Coast Scene*, with shipping out at sea, on panel, 8 in. by 5 in., 220 gns.; Allan Ramsay, *Portrait of Lady Augusta*, in pink and white dress, with black lace mantle and head-dress, 29 in. by 24 in., 480 gns.; and *Portrait of Mrs. Ferguson*, in blue dress with muslin scarf, 29 in. by 24 in., 240 gns. Two pictures by J. Israels, *On the Dunes*, 1866, 650 gns., and *Drawing the Net*, each on panel, 12 in. by 17 in., were presented by H.M. Queen Sophia Matilda of the Netherlands to Lord and Lady Napier and Ettrick, who presented them to their son, Col. the Hon. John S. Napier, C.M.G., the present vendor.

The pictures from the McCulloch collection included R. Ansdell, *The Good Shepherd*, 53 in. by 41 in., 1866, 125 gns.; T. Binks, "*Steady*," 35 in. by 55 in., 1891, 180 gns.; J. W. Godward, "*Les Orantes*," 59 in. by 32 in., 1893, 300 gns.; B. W. Leader, *By Mead and Stream*, 53 in. by 89 in., 1893, 770 gns.; W. McTaggart, *Children at the Sea-side*, 32 in. by 55 in., 1900, 300 gns.; and Alfred W. Strutt, *In a Fix*, 30 in. by 56 in., 1891, 170 gns. The Galpen pictures included two by F. Dicksee, *The Redemption of Tannhauser*, 68 in. by 107 in., exhibited at the Royal Academy, 1890, 450 gns.; and *The Symbol*, 71 in. by 55 in., 1881, 570 gns.; and Sir W. Q. Orchardson, *The Fisherman's Home*, 16 in. by 23 in., 220 gns. Two different properties included: Sir L. Alma-Tadema, *The Roman Flower-Market*, on panel, 16 in. by 22 in., 1868, 470 gns.—this picture sold for 610 gns. and 880 gns. in 1873 and 1898 respectively; two by Peter Graham, *The Head of the Glen*, 63 in. by 47 in., 1894, 560 gns.; and *On the Dunes*, 67 in. by 50 in., 1899, 470 gns.; two by Sir E. Landseer, *The Twins*, 68 in. by 60 in., painted in 1853 for R. Stephenson and engraved by T. Landseer and G. Zobel, 700 gns.; and *Lassie Herding Sheep*, on panel, 17 in. by 23 in., engraved by J. Burnet, 300 gns.—this sold for 600 gns. at Sir John Fowler's sale in 1899; B. W. Leader, *Evening Glow*, 40 in. by 83 in., 1895, 420 gns.; *A Hazy Morning on the Banks of Derwentwater*, 48 in. by 40 in., 1871, 190 gns.; Erskine Nicol, *Among the Old Masters*, 27 in. by 34 in., 1864, 290 gns.; J. F. Lewis, "*And the Prayer of Faith shall save the Sick*," on panel, 30 in. by 27 in., 200 gns. From other collections there were F. Van Marcke, *Plateau de Belle Croix, Forêt de Fontainebleau*, 36 in. by 51 in., 500 gns.—this was exhibited at the Salon of 1867 and realised 1,050 gns. at the Leavitt sale of 1873; C. Van Haanen, *Afternoon Calm*, 60 in. by 47 in., 1884, 240 gns.; Lady Butler, "*Floreat Etona*," 32 in. by 30 in., 1882, 320 gns.; B. W. Leader, *The Wooded Banks of the Thames at Shillingford*, 31 in. by 59 in., 1901, 230 gns.; F. Dicksee, *The Magic Crystal*, 64 in. by 30 in., arched top, 1894, 520 gns.; D. Cox, *Peace and War*, 17 in. by 23 in., 1846, 950 gns.—this realised the enormous sum of 3,450 gns. at the Joseph Gillott sale in 1872; and C. F. Daubigny, *River Scene*, with trees, etc., on panel, 12 in. by 21 in., presented by the artist to Miss Becket, 650 gns.; and a drawing by J. M. W. Turner, *Exeter*, 11 in. by 16 in., engraved by E. Jeavons in "England and Wales," 500 gns.—this drawing changed hands in 1865 for 400 gns., and at the Levy sale in 1870 for 710 gns.

KING GEORGE III.
BY ALLAN RAMSAY.
In the National Portrait Gallery.

KING GEORGE IV.
BY SIR THOMAS LAWRENCE, P.R.A.
In the National Portrait Gallery.



MESSRS. CHRISTIE, MANSON & WOODS do not often sell libraries, their activities lying in other directions; but when they do they invariably make a brave show, and prices range high. Nearly all the books sold by them are in expensive bindings, and very often extra illustrated as well; and as there are plenty of collectors who are fascinated with this aristocratic old calling, it is not surprising that a book sale at Christie's should have many special attractions. On March 22nd the firm sold the library formed by the late Mr. Joseph Dixon, of Ladbroke Grove, W., and as usual the expressions "morocco extra," "crushed Levant morocco super extra," and so on were noticeable throughout the catalogue of 232 lots, which must have realised considerably more than £1,000. Among the more important books we notice, in the order in which they were sold, Burton's *Arabian Nights*, 10 vols., 1885-6, £28 orig. cl.; *Beaumont and Fletcher's Works*, as edited by Dyce, 12 vols., 8vo, 1843, £15 mor. ex.; *Browning's Works*, 17 vols., 1888-94, with Nettleships *Robert Browning, Essays and Thoughts*, 1890, together 18 vols., £32 mor. ex.; *Carlyle's Collected Works*, 34 vols., n.d., the "library edition," £21 mor. ex.; Keats's *Endymion*, 1818, 8vo, £27 orig. bds. with label; La Fontaine's *Contes et Nouvelles en Vers*, the Fermiers-Generaux edition, 2 vols., 1762, 8vo, £30 contemp. mor. ex.; Lamb's *Essays of Elia*, 2 vols., 1823-33, £22 10s. mor. ex.; *Les Oeuvres de Molière*, 6 vols., 1773, £28 tos. cf. ex.; *Dante Rossetti's Poems* and *Ballads and Sonnets*, both first editions on large paper, 2 vols., 1870-81, 8vo, £30 orig. bds.; the "Cambridge edition" of *Shakespeare's Works*, as edited by Mr. Aldis Wright, 40 vols., on large paper 4to, 1863-5, £37 mor. ex.; Swinburne's *Songs before Sunrise*, on large paper, 1871, £20 white buckram, uncut; Swift's *Gulliver's Travels*, 2 vols., 1726, 8vo, with separate pagination, £40 orig. cl.; Milton's *Paradise Lost*, first edition, seventh title-page, 1669, £34 mor. ex.; and the *Nuremberg Chronicle*, 1493, folio, in the original half calf, £94, this being about £14 more than the book has been realising lately. It will be noticed that Mr. Dixon rebound standard works, but left "collector's books" alone, and this attitude was correct. *Lamb's Essays* should not have been rebound, but probably he had no alternative.

Messrs. Sotheby's sale of March 27th and following day comprised the library formed by the late Mr. Hilton Price and a number of other properties, the whole catalogued in 644 lots. The amount realised, £1,350, was very evenly distributed, and for our purpose there is little to chronicle. A number of editions of the novels of Surtees may be specially mentioned, as they were in cloth, as issued, the prices paid being useful to remember. These were *Handley Cross, or Mr. Jorrocks's Hunt*, 1st ed., 1854, £2; *Ask Mamma*, 1st ed., 1858, £3 10s.; *Hawbuck Grange*, 1st ed., 1847, £3 15s.; and *Sponge's Sporting Tour*, 1850, £12. *Mr. Facey Romford's Hounds*, the 1st ed. of 1865, had been rebound in red cloth, but was a good copy, and realised as much as many calf. The following are also worthy of special notice: *Engravings from the Choicest Works of Sir Thomas Lawrence*, published by Graves & Co., no date, 1835-38, £70 engravings, hf. mor.; Vigo's *Most Excellent Workes of Chyrurgerye*, 1543, folio, £16 15s. old calf; Kelmscott *Extract Books*, 1897, folio, one of 300 examples on vellum and signed copies, £18, hf. mor.; and the *Arundel Society's Publications*, ten series, 1856-1908, the illustrations on cardboard mounts, in portfolios, the whole complete, to be delivered to the purchaser on publication, £47 12s. 6d.

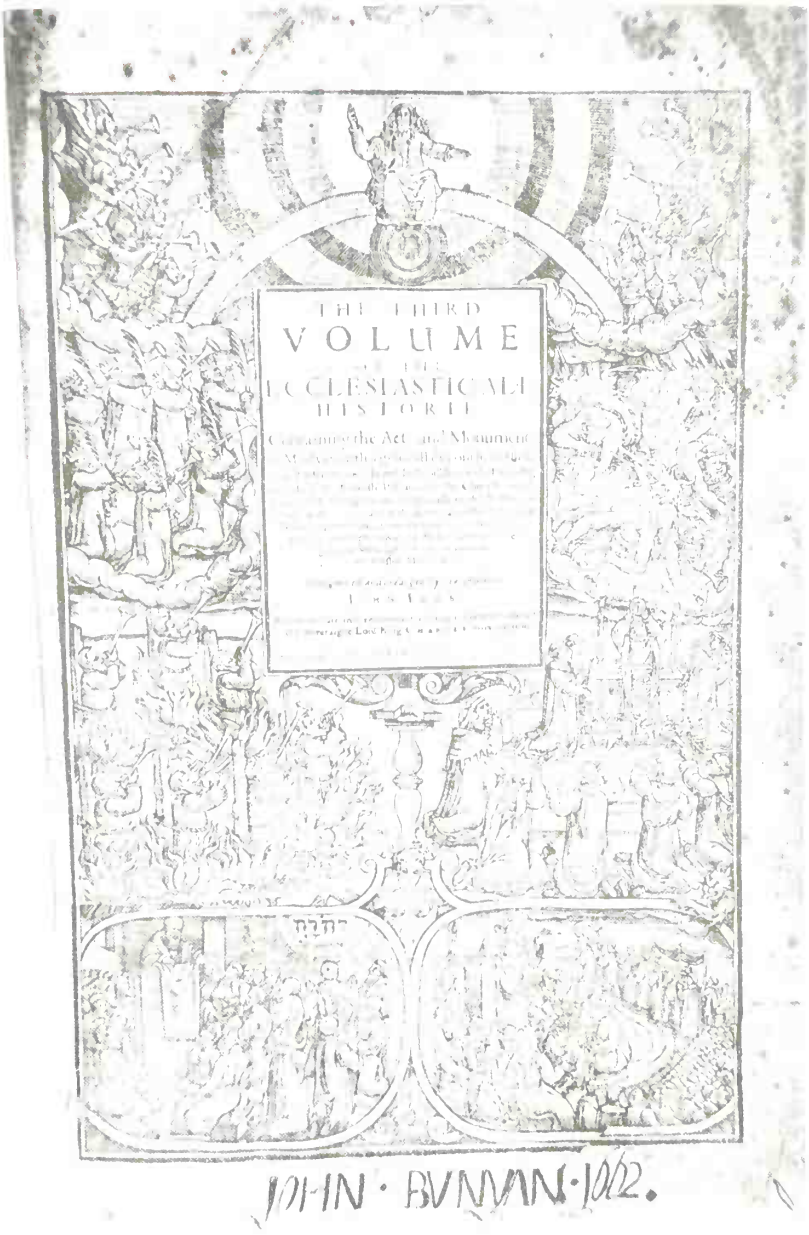
On April 5th and five subsequent days sale was portion of the very extensive library of the late Mr. Charles Butler, of Connaught Place, W., realised £7,350, also at Sotheby's, that sum working out at rather more than £9 per lot. This was, of course, a good average, and, moreover, it was not made up of a few very extremely high prices, as is frequently the case. The books were good throughout, and hundreds of amounts varying from £4 to £10 are observable. The highest individual sums realised were as follows: An illuminated 14th-century manuscript of St. Augustine's *Le Cité de Dieu*, 10½ by 14½ in., £80 (green velvet); an Anglo-Norman 13th-century manuscript of the *Bibles Sacra Latina*, finely illuminated and decorated, 15 in. by 10 in., £810; German 18th-century vellum, with brass bosses and clasps; an Italian 14th-century manuscript of the same work, with six small miniatures and numerous historiated initials, £100 new mor.; Boccaccio's *Nobles Hommes et Femmes vertueuses et vicieux par le tournoiement de la roue de Fortune*, a 15th-century French manuscript on vellum, containing a highly-finished miniature and 56 illuminated initials, £81 old mor.; *The Chronicle of St. Albans*, 1483, folio, the second book printed in that city, £165 new mor.; Gould's *Birds of Australia*, 8 vols., folio, 1848-69, £185 mor., super extra; the same author's *Birds of Great Britain*, 5 vols., folio, 1862-73, £46 mor., super extra; a 14th-century manuscript of Pope Gregory the Great's *Dialogues*, written on fine vellum, and decorated throughout, £85 orig. oak bds.; a 15th-century manuscript on vellum of *Le Pèlerinage de la Vie Humaine*, in engraved work by Guillaume de Guileville, with nineteen miniatures, gold and coloured, 15 in. by 11 in., £52 10s. old mor.; Pliny's *Historia Naturalis*, 1470, folio, the first edition of Landino's Italian version, 261 leaves, old vellum; and Waldseemüller's *Cosmographiæ Introductio*, the second edition, 1507, small 4to, 52 leaves, mor., super ex. It was suggested for the first time in this work that the name "America" should be bestowed upon the new world.

It would be impossible to give, within any approaching to a complete analysis of this important sale, the limited amount of space available, for every page of the library catalogue contains something out of the ordinary, and in addition the books were of such a kind as to necessitate lengthy descriptions in very many cases. We must

to the 28th of April. The series of sales was commenced by the same firm in 1906, and though an instalment was the fifteenth, others have yet to come before the enormous accumulation is completely dispersed. One of the most interesting MSS. sold on the occasion was the original wardrobe book of King Edward I., filled with interesting details of his wars in Scotland and Flanders, such as payments for the passages of horses, and for equipments, sums paid to the Master of the Foxhounds, quaintly termed "William le Fokenter," to mayors, bailiffs, surgeons, goldsmiths, fruiterers, and other court providers. The lot realised £54, little enough one would think. The most surprising circumstance in connection with this long series of sales is that some millionaire, American or otherwise, has not bought up the entire collection *en bloc*, for such MSS. as Sir Thomas Phillipps, bought wholesale at a time when they were to be had, are not likely to be available in any quantity again. So far, the sales have produced less than £100,000, a sum which may be described, not altogether ironically, as a mere trifle. If this is considered an exaggeration, let those who assert it to be so look for a moment at the progress of the sale of the library of the late Mr. Robert Hoe, which, at the time of writing, is making mighty headway in New York.

The sale of this Library is an event of almost unprecedented importance in the annals of book sales, and for a dual reason. It is very seldom, indeed, that such a number of volumes of paramount importance have been gathered together by one man, at any rate in modern times; and secondly, never before have such enormous prices been realised. The first part of the catalogue, as prepared by the Anderson Auction Company of New York, consisted of two sections, the first covering letters A to K, and the second L to Z, the sale commencing on April 24th, and being continued, with a break, until May 5th. Only about a fourth part of the library has so far been disposed of, and it is proposed to hold three additional sales to be announced hereafter, which, if the result of that already held be accepted as evidence of what is likely to follow, will break all previous records so far as the total sale realised is concerned. The greatest English book sales comprise the library of William Beckford, of Fonthill, 1823-23, £89,200; the Ashburnham library, 1897-8, £62,700; the Heber library, 1834-37, £57,500; and the Sunderland library, 1881-83, £56,000. Since the latest of these sales were held, a great change has come over the book market. Ordinary volumes have declined in value, while those of an extraordinary character are being bought at prices which would at one time have been looked upon as absolutely impossible. Mr. Hoe's library contains a very large number of books of the latter class yet to be sold, and the ultimate result cannot be foreseen.

The first part of the catalogue comprising, in its two divisions, 1532 lots was admirably compiled; in fact, it constitutes a valuable work of bibliographical reference, and will, no doubt, be carefully preserved by those who have it, especially as it is copiously illustrated. As the Anderson Company will by this time have published a fifth part, it would not be necessary to go through



PERSONAL COPY OF JOHN BUNYAN'S COPY OF FOXE'S BOOK OF MARTYRS SOLD BY ORDER OF THE TRUSTEES OF THE BEDFORD LITERARY INSTITUTE AT MESSRS. SOTHEBY'S, MAY 27 '10

attaining the dignity of three figures. This consisted of a pair of coloured prints by W. Ward, after Morland, *The Thatcher* and *The Warrener*, which realised £120 15s., a single print of the former just previously having made £63. Mention, too, should be made of the *Alehouse Politicians* by the same artist and engraver, £94 10s., and *The Industrious Cottagers*, after James Ward, by W. Ward, £84. Of the Reynolds prints sold the chief was *Lady Bampfylde*, by T. Watson, which made £65 2s., the remainder realising sums ranging from 10s. to £25.

At the same rooms on the 26th a print in colours of *Mrs. Kerr Gordon*, by P. Simon, made £152 5s.; *Louisa*, by and after W. Ward, also in colours, sold for £115 10s.; and £60 18s. was given for *The Kite Entangled* and the companion print by Ward and Keating, after Morland.

Furniture, Silver, China, etc.

AN interesting piece of old Irish silver, a potato ring, appeared at Sotheby's rooms during April, marked with Hiberma and the crowned harp and weighing 15 oz. 14 dwt. The geometric pattern on the piece is of great rarity, and only one other is known to antiquarians. At £9 15s. an ounce, this ring produced £133 11s. 6d.

Several fine pieces of silver were sold at Christie's on the 6th, when a varied collection came under the hammer. The *clou* of the sale proved to be a Charles II. porringer and cover, the property of a nobleman, which made £2,000, while a flagon of the same period, from the same source, sold for £420. A Commonwealth porringer cover and stand realised £1,000; a James I. cocoa-nut cup went for £580; and £130 was given for an Early English spoon, circa 1400. On the 10th at Christie's a Charles II. small bowl, decorated in the Chinese taste, made £15 an ounce.

Few pieces of furniture, and very little porcelain of any import, was sold during April. At Messrs Puttick and Simpson's on the 5th a Toby jug, formed of a seated figure of a sportsman, made £50 8s.; another by Wood, representing the parson from the well-known group of "The Tythe Pig," sold for £157 10s.; and a salt glaze loving cup, painted with a portrait of the Young Pretender, realised £304 10s.

The chief miscellaneous sale at Christie's during the month was that held on the 7th, the following being amongst the more notable items:—Louis XVI. Kang-he vase, with ormolu mounts, £525; set of three Longton Hall vases, £225 15s.; two Kang-he powdered blue bottles, £230 5s.; two Kang-he vases, one with Spode cover, £1,365; Adam sideboard and pair of urns on pedestals, £1,027 10s.; Chippendale writing table, £340 10s.; and folding Chippendale table, £205 15s.

THE CONNOISSEUR BOOKSHELF.

"Lives of the British Sculptors" By E. Beresford Chancellor (Chapman & Hall)

MR. BERESFORD CHANCELLOR'S *Lives of the British Sculptors* does something towards filling a noteworthy gap in English biographical literature. While writers on art have dealt exhaustively with the achievements of English painters and engravers, they have practically ignored the careers of our artists in bronze and marble, with the result that less than a score of books exist on the subject, most of which treat on the earlier masters. Thus Horace Walpole's *Anecdotes of Painters* contains a fairly complete record of English sculptors up to the end of the reign of George II., which Allan Cunningham supplemented with a volume of his *Lives of British Artists*. It is somewhat unfortunate that Mr. Chancellor's work to a great extent only covers the ground already explored by these two writers; his record extending no further than the life of Chantrey, who died in 1841. Even up to the close of [illegible] added to exhaustive [illegible] as the *Dictionary of National Biography* has to [illegible] Moore, the sculptor of the Beckford monument at Bath Hill, was not a great artist; but in a book which devotes many pages to the career of this much overrated mediocrity Mrs. Anne Damer, he was much worthy of mention. The same may be said of Humphrey Hopper, who was responsible for a monument in St. Paul's Cathedral. Peter Turnerelli, too, who during his lifetime [illegible] Chantrey in popular favour, and occupied the [illegible] Rome in Dominico, besides busts of nearly all the celebrities of the period, should not have been overlooked. Mr. Chancellor in his prefatory remarks rather seems to have been inspired by the opinions of earlier writers than to have formed independent and discriminative judgments of his own; thus he emphatically will not agree with him that Chantrey is "perhaps the most

APOSTLES FROM THE TRIBUNE BY GIOTTO. FROM "GIOTTO" BY ALAN STRANGEWAYS. [illegible]

"Giotto"
By Basil de Selincourt
(Duckworth & Co. 6s.)

"The Art of the Munich Galleries."
By Florence Jean Arnell and Frank Roy Fraprie, S.M., F.R.P.S.
(G. Bell & Sons, Ltd. 6s.)

"The Catalogue of the Guildhall Gallery"

MRS. ISAAC [illegible] FROM THE [illegible] OF THE BRITISH SCHOOL
BY T. FLEETWOOD CHANCE [illegible] DONATION AND BEQUEST.

"Short Masonic History." By Frederick Armitage (Weare & Co. 4s. 6d. net.)

We never knew till we opened the pages of Mr. Frederick Armitage's *Short Masonic History* how interesting such a story could be made. We dealt with

of the procession was made and engraved by Whitelaw, and designated by him "A Geometrical View of the Scald Macegrable Masons." The whole engraving measures over 23 inches and 9¾ inches wide to reproduce in its entirety, but we are enabled to show the portion of it passing before Somerset House.

By the year 1814, prior to the battle of Waterloo, for some reason it was supposed that peace was about to be declared, and public rejoicings were arranged. At Ipswich, in December, a procession was arranged for the 22nd June, 1814, upon returning which the programmers preserved in the old Guildhall of the town, showing that not only were the military forces represented, but also all the guilds and interests of the neighbourhood. The 24th Regiment of Foot, of course, came first, followed by tradesmen, arranged according to their occupations, after which came a military band, followed by the local Bailiffs, no doubt in regalia, while the town clerk, on horseback, brought up the rear. Such a function would, of course, be incomplete without a dinner, and we observe that the event is crowned by a statement at the foot of the programme, spiced with humour, to the effect that "John Bull's taste for 2,500 guests will be on the table at two o'clock."

We have noted many other interesting excursions in the book into the bye paths of freemasonry, as well as on the highway to the higher degrees, and can promise our readers an interesting and profitable time in perusing it.

ONE of the most fascinating volumes to a collector is a bookseller's catalogue—always presuming that it is an accurate record and the subjects it enumerates are worth recording. The latest issue of Messrs. Maggs Brothers' 109, Strand, their 265th, to be exact, complies with both these qualifications. The rare books, prints and autographs it describes are of the nature to make a collector's desire outrun the limits of his purse. There are several interesting items of Americana, others relating to Bacon, and some beautiful and ornate specimens of binding. One of the most coveted prizes to be acquired is a set of original catalogues of the Free Society and the Society of Artists, extra illustrated, with autograph letters and 350 original drawings by exhibitors, including examples of Gainsborough, Cosway, Romney, Morland, and other eighteenth-century masters. Carlyle, Gray, Hood, Lamb, Milton, Pope, Stevenson, Swift, and Swinburne are among the authors represented by original editions, while the autograph hunter will find attraction in original MS. by George Meredith, besides numerous letters ranging in period from that of Charles I. to the present day. A unique item is the autograph album of Emma Isola, the adopted daughter of Charles Lamb, which contains specimens of all the distinguished writers of the time. Of choice prints there is an abundance, the higher priced ones being not always the most attractive.

A Bookseller's Catalogue

SCENES IN CHEAPSIDE DURING THE GREAT FROST, 1740 FROM "STREET SCENES, HISTORY," BY F. ARMITAGE (GEORGE ALLEN)

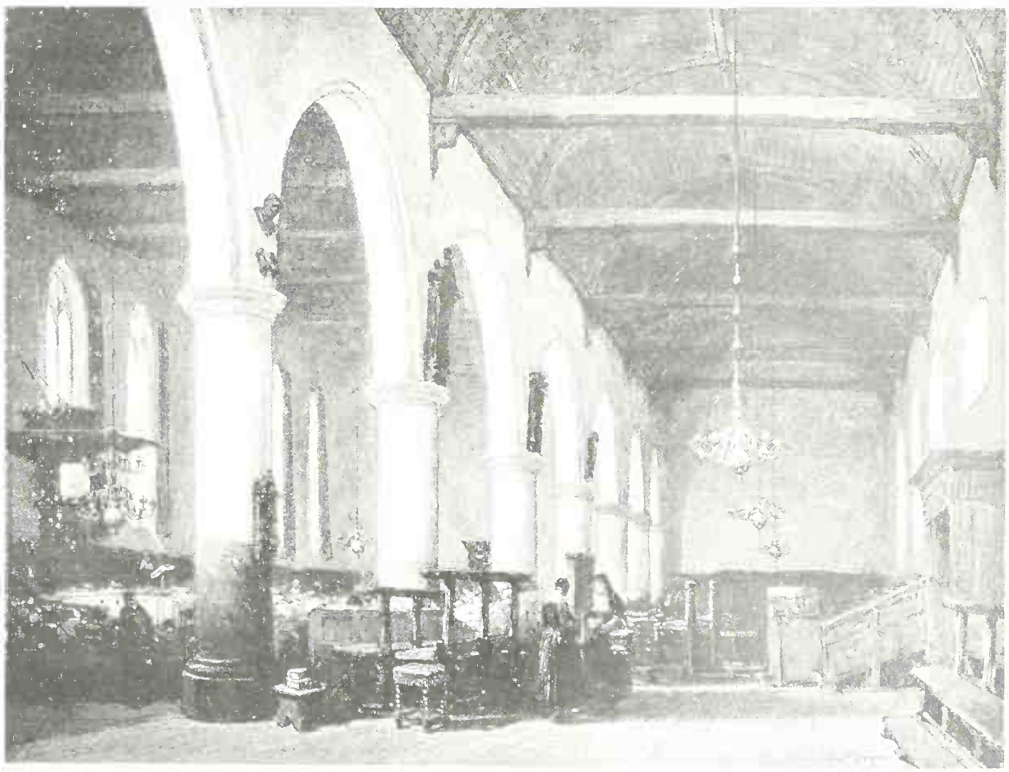
BURLINGAME
PUBLIC
LIB.

GROUP, I.V. THE ARTIST WILLIAM PETERS, R.A.

CURRENT ART NOTES

The Royal Academy, 1911

Of recent years the Royal Academy has become the most heartily abused of all English art exhibitions. No artist outside the ranks of the elect has a word to say in its favour: the critics are loud in its condemnation, and the public, while they flock to it, do so only as a matter of duty. This lack of popularity may be ascribed to bad hanging. The exhibition has outgrown the methods of the hanging committees—methods which were adequate in the days of Reynolds, when English art was practically homogeneous, but which are now hopelessly antiquated. Though one may not have been behind the scenes on the hanging days, it is easy to realise the procedure. The most important pictures are allotted to the wall centres of the various rooms, and the remainder, roughly sequenced according to size, are grouped around them: the best and occasionally some of the worst, when they happen to be signed by Academicians, being placed on the line. Care is taken that immediate neighbours shall not clash conspicuously, and that light pictures shall be contrasted against dark: but of any attempt at homogeneous grouping there is none. Imagine the effect on the National Gallery walls of a few lines' worth of the Barbizon School and primitive Italians hobbled in indiscriminate array with seventeenth-century Dutch masters and classical landscapes by Claude; yet there is as great a gulf in the composition and technique of works by, say, Mr. Leader and Mr. Hornel, as there is between those of Sir Lawrence Alma-Tadema and Mr. Strang, or there exists between any of the foregoing. If the authorities would only recognise this obvious fact, and divide the exhibition into



THE CHURCH AT HAARLEM. BY JOHANNES BOSBOOM. (THE FRENCH GALLERY.)

the work. Sir Alfred East's *Cold Night* is conceived in a more sedate spirit. It is academic and conventional not conventional in the sense of being commonplace, but as interpreting nature through the medium of a beautiful convention—a method which, however variously it may be employed, must be requisitioned to produce that intangible quality called style. Sir Alfred is essentially a stylist, and though this example of his powers is somewhat monotonous in its colour and the massing of the foliage in the foreground, it is beautifully conceived in its colour, harmony, dignity and repose. Similar praise may be given to his larger work, *A Lancashire Valley*, one of the most beautiful and poetical landscapes in the exhibition. Mr. J. J. Shannon is at his best in the portrait of the *Marchioness of Lansdowne*, a work of great distinction and full of character. Mr. Frank Dicksee, who is now absorbed among the ranks of our portrait painters, can always be relied upon to produce a pretty and pleasing picture, and his portrait of *Mrs. George Pinckard* is no exception; but the work is overloaded with detail, and does not carry conviction. Mr. Arthur Hacker's diploma picture, *A Hot Night at Piccadilly Circus*, will be an interesting addition to the heterogeneous collection, which is hidden away in the upper galleries at Burlington House. It is a vivid rendering of a scene which everyone knows, but of which few have realised the beauty. The blaze of lights subdued by the foggy atmosphere, the shimmering reflections on the pavement, and the hurry and bustle of the crowded street, are realised with great verisimilitude, and happily combined into artistic unity.

Among the innovations of modern art, which, however sentient the effects they produce, cannot be regarded as wholly legitimate, is the use of oil colour to attain effects more properly within the domain of pastel. Mr. Adrian Stokes's *Autumn on the Simplon* is an instance in point; it is undeniably powerful, a vivid if summary rendering of one of Nature's sternest aspects, but the fluid quality of oil colour is lost—purposely lost one would think—in the handling, and at a little distance away it has all the appearance of heavily laid on pastel. Mr. Shannon's portrait of the two sons of Douglas Vickers, Esq., is hardly in the same rank as his picture of Lady Lansdowne, already mentioned, the general effect being artificial and pretty. Some good colour is shown in Mr. H. La Thangue's *An Italian Garden*; but the picture which undeniably dominates the second gallery is Mr. John Lavery's *In Tangier*, an example of the modern school at its best, typical in what it conveys as well as what it omits. The subject is something of an enigma—a young lady in modern riding costume mounted on an Arab steed and holding a spear perpendicularly in her hand. In the largeness of its style, the realization of atmospheric truth, and the monumental simplicity of the composition, the artist has produced a masterpiece; yet one feels that in so doing he has sacrificed certain truths, which the painters of an earlier generation would have regarded as essential. In a work of this scale they would have told us more about the muscular development of the horse, and have painted the landscape with sufficient local

colour to have afforded us a clue to its whereabouts. Above all have revealed a *raison d'être* for the existence of the spear. But Mr. Lavery has been content to give us a beautifully posed figure. Sir Hubert Herkomer has only a partial success in the portrait of *Lady Pevensport*, but his *Lord Esher of Kelvinstone* is a direct, manly piece of work. Mr. John Sargent, though well represented this year, is hardly at his best. He shows his versatility by sending four examples, individually illustrating landscape, portraiture, genre, and purely decorative art. His *Waterfall* suggests scene painting in the lateral handling and the accentuation of the blues in the colour of the rocks. Glancing at it quickly, the picture seems a theatrical failure, but as it arrests the eyes it resolves itself into a wonderful piece of imitative realism, the rocks focus themselves into their proper place, and the splashes of white paint become a foaming torrent. In no other picture in the exhibition is the illusion of an actual scene so forcefully or pregnantly conveyed. His portrait of the Archbishop of Canterbury, however, lacks distinction. One feels that the painter was anxious about it, something of his usual spontaneity and freedom is absent, and the revelation of the sitter's personality is hardly sufficiently intimate. Nor does Mr. Sargent's large lunette decoration, entitled *Dramatic Action*, make amends, in its present perpendicular position the figures, which are painted with all the artist's realistic force, give the spectator an uncomfortable feeling that they are being hurled down on top of him, but this no doubt will be corrected when the work is placed horizontally in its allotted panel of the ceiling of the Boston Library. Even then however, the

THE CRUCIFIX OF THE RAPIDS

face of the Madonna would be improved if the nose were more forcible, as it negates that undeniably expression. Sir Luke Fildes' *Lady Overtoun* appears to the *Lady Pevensport* of Sir Hubert Herkomer, which hangs near by and has already been mentioned. The artist, though now ranking as one of the most fashionable of portrait painters, has done better work in other splendid and highly wrought though the picture is the likeness of the sitter is a superficial one, revealing little or no individuality. His *Alfred and Dorothy Ingles*, *Esqs.*, is marred by the same fault. Mr. Frank Bramley's picture of *Helen, daughter of Charles [illegible], Esqs.*, despite the somewhat unfortunate composition which, at first sight, makes it appear that the figure of the nurse seated on the floor in the extreme foreground is cut in half by the frame, is a much more convincing piece of work. Strongly handled, and thoroughly unconventional in its treatment, it amply justifies the artist's recent

the rest of the picture. Mr. George Clausen now occupies a position in English art analogous to that of Millet in French. Though the technique of the painters is different, and the work of the French master was inspired by a deeper poetical feeling than that of his English successor, the main theme of both artists is essentially the same—the eternal conflict of man with nature. In his *Propping the Rick—a Stormy Day*, Mr. Clausen gives yet another version of this, marked by a thorough sincerity which disdains to invest the labourers—who are shown struggling to wedge in the props so as to support the stack against the rising wind—with any grace or dignity that is not rightly theirs. Yet in its way the picture is an epic, of which the straining, toiling men, lean with work and forced by their efforts into attitudes that are far from graceful, are no unworthy heroes. The picture is powerfully painted, and the composition, which evokes rhythmic harmony out of the repetition of lines, which individually possess no beauty, is both original and masterly. Sir L. Alma Tadema's two most important works, *A Summer Offering* and *When Flowers return*, two groups of heads, are hung together to form a centre in one of the long walls of the third gallery. If this painter's art shows no progress, at least it is marked by no retrogression. In the perfection of its technical accomplishment it remains in its way unique, a monument of deft manipulative skill in which the most minute imitative finish is attained without the loss of atmospheric values.

Another painter of the old school is Mr. Alfred Parsons, whose fine landscape, *The Heart of Somerset*, shows a wide vista of wooded hill and valley—a beautiful scene realised with topographical accuracy—an accuracy, however, which in no wise detracts from the artistic merits of the work. Comparing it with *The Chalk Pit* of Mr. Algernon Talmage, a fine example of the more modern school, one realises the essential difference between the two phases of thought. Mr. Talmage is more direct, more personal; he is less anxious to tell us of the scene he paints than to put upon canvas the impression it made on him. He is not a transcriber of nature so much as an interpreter. His is the poetry of art, while Mr. Parsons gives us the prose, but prose that is delightful, and which, like the prose of literature, is more exact and definite than poetry, though less imaginative. There is room for both schools of thought, and if we are to enjoy art in all its fulness it is necessary to have both. Mr. Orpen is represented by two portraits only; they are both good—so good, indeed, as to compensate for the absence of works of another character from his brush—but it is to be hoped, nevertheless, that he, like so many other figure painters of distinction, will not become wholly absorbed among the ranks of portraitists. The first is called *A Man in Black*, a title which is explanative of the colour scheme adopted, when it is added that the subject is posed standing against a plain sombre background, the only positive lights being afforded by the flesh tones, his linen, and the lining of the silk hat he holds in his hand. The man depicted is a foreigner of striking appearance, standing with his chest thrown slightly forward, his face marked by determination. The

handling of the work is broad, succinct, and masterly, realised apparently with a minimum of effort, yet nothing omitted that should have been included. Not less successful is the same painter's portrait of *Claude E. Bishop, Esq.*, which is embodied in a light scheme of colour, silvery grey being predominant. Here again the painter has seized the individuality of his sitter, and fine as is the technique of the work, it is not allowed to obtrude unduly on the spectator's notice. Mr. Clausen's *From my Window in the Small Hours* is a faithful study of the backs of a row of London houses, their unsightliness draped and beautified by the mystery of night. *The Drove* is a fine cattle piece by Mr. Arnesby Brown, broadly handled, and essentially true in lighting and atmospheric expression. Mrs. Knight's large canvas of *The Daughters of the Sun* is only a partial success. It shows a group of partially disrobed schoolgirls on a rocky coast banked by a stretch of blue sea, in which some of the party are already disporting themselves. The torrid glare of the sun is emphasised so strongly that the eye is repelled with the glow of hot colour, to which there is no adequate relief or contrast. *Among the Pots*, by Mr. Norman Garstin, is excellent in its rendering of textures. Mr. George Harcourt has two pictures, both representing the effect of Chinese lanterns when contrasted with the natural evening light. Both are well painted, yet one suspects that they would be more effective and convincing if the artist had chosen a little later period, when there was less daylight to minimise the effect of the artificial light. Mr. J. H. F. Bacon's portrait of *A. G. Temple, Esq.*, is a pleasing and natural likeness of the Director of the Guildhall Gallery. Another portrait which should not be passed over is Mr. Harold Speed's full-length portrait of *Hadda Agnes Nicholls*, a well arranged composition marked by charm of colour and facility of execution. *The Skirgh Falls, Westmoreland*, of Mr. Oliver Hall is a characteristic example, strong and forcible, and thoroughly sincere, but somewhat monotonous in colour. *The Rehearsal*, by Richard Jack, shows a marked advance on anything that the artist has hitherto produced, being quite one of the best genre pictures here, broadly and solidly painted, and realised with an unaffected sincerity that recalls some of Hogarth's interiors. *The Grange in Derbyshire*, by Mr. R. Gwelo Goodman, marks him out as one of our coming landscape painters, if, indeed, he has not already arrived, for this and his *Borrowdale Valley*, for strength, vividness, and directness, will hold their own with anything in the exhibition. The Hon. John Collier's *Eve* would have been more appropriately fitted with a less ambitious

MING FIGURE OF AN ATTENDANT
(MR. FRANK PARTRIDGE'S GALLERY).

Selected Pictures By Johannes Bosboom and Willem Maris

title, for the simple girl with pointed ears she represents no special type of beauty, likewise the mother of all mankind, and looks more as if she had been startled while bathing than fleeing from the wrath of an offended and omnipotent deity. *Early Night on the Solent*, by Miss Alice Fanner, a most successful work of its kind, the cloud-scudding across the sky, the shimmer of the lights and shadows on the water, and the yachts gliding along under full sail, being all vibrant with movement. Mr. Hemelrijk's *Spring-time Reminiscence*, a beautiful study, is too much a repetition of the artist's previous work to need description. *The Hawk*, by Mr. C. W. Lambert, which is hung too high to be properly appreciated, is one of the best examples of the genre in the exhibition. There are many other noteworthy oil-paintings which are unavoidably omitted from this notice, but these, together with the sculpture, water-colours, black and white, and architectural designs, must be left for a further article.

The exhibitions at the French Gallery, Pall Mall, are always among the events of the picture season. The scope is usually confined to the representation of a few artists—perhaps a single master, or two or three, as the case may be—but these are generally men whose reputations, so far as England is concerned, have been gained less by public exhibition than by the accumulation of their works in the hands of enlightened collectors. So a representative assemblage is always one to be selected in the French Gallery.

The conditions of the charm of novelty, and enables the artist to enhance or modify the opinion in his favour by carefully selected examples of the artist's capabilities by exhibiting their works *en masse*. In the present exhibition a fine collection of pictures by Willem Maris, the youngest of the remarkable trio of brothers, and Johannes Bosboom are shown. The pictures of the first-named artist are well known in England, but those of Bosboom are too exclusively absorbed in Holland to be familiar even here. Both men are Dutch, both were contemporaries, and both are undoubtedly dominated by the traditions of the old masters, the qualities of which are abstracted in all that is best in contemporary art, in which, indeed, the work has developed a peculiarly satisfying refinement. Whereas Bosboom is a survival of the older school, the inheritor of the traditions of Rembrandt and Pieter de Hooch, and his pictures, wrought with great conscientiousness, and to a high degree of refinement, are closely akin in feeling to the works of the last-named painters as

his best period. He is characteristically Dutch in the close similarity of the subjects of his paintings. Like many of the greater masters of his school, he has consistently cultivated his talent in one direction, content to repeat a similar theme again and again with slight modifications of effect, like a musician extemporising beautiful variants on the same harmony. He is classified as an architectural painter, because he loved to depict the interior of old churches; but it would be more true to call him a painter of light and shadow, for it is to his refined perception of chiaroscuro and of atmosphere that his pictures owe their great charm. In the examples of his work shown at the French Gallery—too many for individual mention, and of too level an excellence to allow selection for special commendation—though the architectural details are recorded with minute fidelity, it is the play of the sunbeams on the time-worn masonry that attracts the eye, and the tender atmospheric glow which suffuses each canvas, so that the stone-work, instead of being cold and austere, is permeated with warmth even in the deepest shadow. Slighter, more freely handled, but equally delightful, are Bosboom's drawings.

The works of Willem Maris are almost an antithesis to those of Bosboom; while the one artist is always indoors, the other remains in the open, and his pictures are executed with a whole-hearted disdain for imitative detail or minute finish, and a fixed purpose to subordinate every other consideration to the expression of atmospheric truth. Unlike many of the modern Dutch masters, he is a whimsical painter, revelling in sunlight, in lush fields where the dewdrops sparkle on the grass, and in still waters where cattle come to refresh themselves. Cattle and poultry provide the principal motifs for his pictures. The animals and birds are rendered with a full knowledge of their structural anatomy, but the expression of this is studiously concealed, so that it shall not conflict with the other and more important truths which are conveyed in the work. Thus Maris places his animals in different attitudes of rest; they do not stand out of the picture as did those of James Cooper and the other animal painters of his period: they are part of the picture, appearing in due relation to the other objects presented as they would be in nature. In the exhibition of the French Gallery one can trace the gradual development of the artist's style. Some of the earlier examples, though [illegible] of the contemporary English water-painters of the time, are a little hard and pointy, despite his great regard for high-finish; but in such pictures as [illegible], the largest work shown, *Cattle Resting by a Meadow*, the latest work shown, *Cattle Grazing*, *A Quiet Scene*, or in a dozen more which could be mentioned, the artist has reached the full consummation of his powers.

Water-Colours at the Graves Galleries, and Ivory Bas-Reliefs. By Signor E. Cadorin

At the Graves Gallery, 6, Pall Mall, a composite collection of water-colours has been gathered together, pleasantly varied in style and subject. A few have been seen before in London exhibitions, but these are all of sufficiently high quality to warrant re-inspection. Among the noteworthy exhibits are *The Piazza, Venice*, by Mr. Alex. J. Mavrogordato, which is agreeable in tone and feeling; a highly wrought study of a flower garden by Mr. T. N. Tyndale, entitled *Michaelmas Daisies*; and *A Dyke of Wye*, by J. Fulleylove, which, though pleasant in colour, is a little empty. Mr. W. Follen Bishop's several contributions are all well sustained in their somewhat forced schemes of coloration. A careful study of *Incoming Waves* is a piece of conscientious work, in which the form and weight of the breaking rollers have been realized with a fidelity that is too often absent from the summary expressions of modern sea painters. Another sea painter of a more impressionist type is Mr. F. W. Sturge, whose examples vary greatly in their quality. One of the best of them is a *Calm on the Cornish Coast*, an effect in grey and white, which possesses considerable colour charm and is marked by a full appreciation of atmospheric values. The late Wilmot Pilsbury is represented by a number of refined drawings, subtly delicate in tone, and delightful in their sweet, tender colouring; among the best of these are *An Old Mill* and *May Blossom*. Some of Mr. Charles Dixon's contributions bear a familiar resemblance to earlier performances; perhaps the most pleasing of them is the strongly painted *Off Cape St. Vincent*, a study of a white sailed felucca on the deep blue waters of the Mediterranean. Sir Hubert J. Medlycott shows several pleasing but over-coloured views of continental cities. A sterling piece of work, thoroughly sincere and unaffected, is *The Yellow Leaf*, by Mr. Spenlove-Spenlove. Among other exhibitors whose works are worthy of notice are Messrs. David Green, Harry Hine, and L. Burleigh Bruhl.

With these works are shown a small collection of bas-reliefs on ivory by Signor E. Cadorin. As a medium for the sculptor ivory has many disadvantages, not the least being the small scale on which it can be worked and the difficulties it presents for manipulation. Signor Cadorin has successfully overcome them, and his portraits—which are to ordinary sculpture what miniatures are to painting—are among the most successful examples of their kind that have been seen for some time. The work is delicate, refined, and marked by subtle characterisation, while the warm tint of the ivory offers a welcome change to the cold dull white of the marble usually employed in work of this kind.

Works by Walter Greaves (Pupil of Whistler)

Whistler's art was an amalgam compounded from that of Velazquez, Japan, and—Whistler himself, as we thought, but now the exhibition at the Goupil Gallery (Regent Street) shows that the third element was largely derived from the paintings of one, Walter Greaves, who has languished in obscurity while the works of his quondam pupil have been realising small fortunes. Technically it is incorrect to refer to Whistler as Mr. Greaves's pupil; their positions were supposedly reversed, Whistler in the early sixties taking young Greaves, who was the son of a neighbouring

boat builder, into his studio as a pupil. In truth, the two men were mutual gainers by their companionship; and Whistler, one fancies, was the greater gainer of the two, for his was the more assimilative mind, and Greaves's the more original. Whistler was hailed as the discoverer of the Thames by night—its nocturnes, harmonies, and mysterious beauties; but now we find that he was anticipated a decade or more by Greaves, who also directed the steps of his master to Cremorne Garden. Though Greaves was the discoverer of these things, it hardly detracts, for he possessed the power granted only to genius of thoroughly assimilating anything he borrowed and making it entirely his own. Very curious is the effect of the exhibition; the works are so like those of Whistler, that at first glance they would pass for his, and yet there are essential differences. Mr. Greaves, one would surmise, had a more vigorous and less artistic personality than Mr. Whistler possessed, a more tolerant perception of detail, and a less sedulous regard to the subordination of all other considerations to the realisation of a work as a perfect artistic whole. In portrait painting he is undeniably Whistler's pupil, following closely the master's style and technique, but less suave and fluent in his handling; but it is in the street and river scenes that Mr. Greaves most completely evinces his own personality. That Mr. Greaves has learnt much from Whistler there is no gainsaying; but one wonders, if he had come under a less dominant influence, if his art would not have found freer and fuller expression. Yet, as it is, it ranks him with our leading masters of to-day—a master who would have been unknown to us but for the chance discovery of one of his pictures in a shop by a discerning connoisseur.

Pictures by Monsieur Andre Wilder

ADVANCED impressionism is represented in the Stafford Galleries (15, Duke Street, St. James's), by the works of Monsieur Andre Wilder, who, if not as far forward as some of his compatriots, is sufficiently advanced to place him in the vanguard of the modern movement. In regard to this style of art, one cannot halt midway between two opinions—it is a case of either liking or detesting it. Thoroughly sincere it may be, for it is a perfectly logical development of theories which have been already partially adopted in the works of masters of assured eminence. But art is essentially illogical; it is always a compromise; one cannot express by the limited range of the palette the immense variations of tone there are in nature. White is insufficiently bright to reproduce the effect of a glint of sunlight on a black object, so that when it is sought to represent the brightest light on the brightest object, a sense of illusion can only be attained by an ingenious and perfectly legitimate falsification of tonal values, by which certain truths are sacrificed for others. But the sacrifice must not be too extreme, or else the sense of illusion is lost. Monsieur Wilder, in his efforts to analyze light, goes to extremities. One may admire the spirit in which his work is undertaken, but unless one belongs to the limited band of the initiated who delight in post-impressionism and other kindred cults, one cannot admire the work itself.

"Bonnie Scotland" Water-Colours By Mr. Baragwanath King

AT the Galleries of Messrs. A. W. Wildenstein & Co., 147, Mount Street, Mr. Baragwanath King is showing a series of water colour drawings, entitled *Bonnie Scotland from the Traveller's Car*, though there are also included a few of those Dartmoor scenes the representation of which first introduced the artist to the London public. Mr. King is a facile painter, epitomizing a broad, swift touch the aspects of mountain and moor and, with much regard to local colour and feeling for atmospheric effect. Somewhat summary in his generalizations he yet manages to convey the feeling of loneliness and space there is in the vast solitudes of the north, or the more savage gloom that hangs over such wild fastnesses as the "Dark Loch Cornisk." Nature in a more inviting aspect is shown in the pleasantly coloured *A Sheep Track above Meiklour, Perthshire*, or a *Barn in the Highlands*, in which the mountains are suffused with tender light. Well as the artist succeeds in reproducing the strong, rich coloration of moorland scenery, it would be well if he did not confine himself too exclusively to this theme, as a greater variety of subject would add much to the charm of the exhibition.

Caricatures by Max Beerbohm

MR. MAX BEERBOHM is the most cruel of our prominent caricaturists. Hope was a barbed weapon displayed in many of his hundred and odd drawings shown in the recent exhibition at the Leicester Galleries, Leicester Square, which must have rankled bitterly in the feelings of many of his victims. Yet it was honest wit, its keenest point untouched by malice, and the sufferers from his shafts of ridicule must forgive their pangs in view of the unprejudiced mirth afforded to the general public by the revelation of their foibles—personal, political, social, or artistic. Lord Rosebery was among the most frequently caricatured of the artist's victims; perhaps the funniest of the drawings in which he appeared being that in which he was depicted refusing on a couch in front of the stately gardens at Mentmore disturbed in his solitude by the apparition of Socialism; but funnier still was the drawing showing Sir Ernest Cassel, Messrs. Alfred and Leopold de Rothschild, Lord Burnham, and Mr. Arthur Sassoon proceeding with dubious mien along a corridor at Buckingham Palace to ask, "Are we as welcome as ever?" Indeed Baldwin, cunning Messrs. Lloyd George and Winston Churchill looked disclosing the settlement of "The Succession," the latter saying to his companion, "Come, suppose we toss for it, Davey?" to which the former replies, "Ah but, Winnie, would either of us be loser abide by the result?" Mr. Balfour, Lord Hugh Cecil, and various celebrities in politics, literature, and art are satirized among the subjects of the other caricatures, which, above more than those of any other contemporary, can dispense with the assistance of explanatory letterpress to point the barb of their wit.

"Joli Cœur" Engraved by Mr. Percy H. Martindale, after D. G. Rossetti (Mr. John F. E. Grundy, Edition limited to artist's proofs in colour at £4 4s.)

The publication of an important mezzotint after a modern picture is a welcome sign of the increasing catholicity of public taste. Recent issues have been generally confined to reproductions of eighteenth-century artists, and in a more limited degree to those present-day painters whose pictures happen to be the popular vogue of the moment; but the masters of the late Victorian epoch—those whose work commanded esteem while they lived, and the durability and stability of whose fame is now assured—have been unaccountably neglected. The engraving to which reference is made is the fine plate by Mr. Percy H. Martindale, after Dante Gabriel Rossetti's *Joli Cœur*, issued in colours by Mr. John F. E. Grundy, 4 and 5, Adam Street, Adelphi. The picture is now on view in the English Section at the International Exhibition at Rome, and is illustrated on page 82 of the present issue of THE CONNOISSEUR MAGAZINE. It is a typical "Rossetti"—one of those feminine types of beauty which he, almost alone amongst modern artists, invested with the significance of the eternal. Unlike most of the works of the poet-painter which were tinged with sadness, it is wholly joyous, a symbolic expression of that "happy face" which the painter himself experienced only too briefly.

Mr. Martindale, in his translation, has caught the spirit and feeling of the original with marked success, and the reproduction decidedly gains by being printed in colour, for it is on his re-coloration that so much of the sensuous charm of Rossetti depends. This important plate is the more to be welcomed as a proof that Mr. Martindale has entirely overcome the trouble with his eyesight which interrupted his labours some time ago; he is one of our most capable and scholarly mezzotinters, tracing his artistic ancestry to the great painters of the English school, he being a pupil of the late E. Prater, who was pupil of David Lucas, who was pupil of S. W. Reynolds, who was pupil of J. R. Smith. Among the productions of his graver have been plates after many modern artists, and some highly successful translations from works by Reynolds, Romney, and Hoppner.

One regrets that the fine sixteenth-century Spanish reredos in polychrome and gold, now resolved into component parts and distributed between the two divisions of the Spanish Art Galleries—144 and 50, Conduit Street—could not be set up in its original form, so beautiful are the individual fractions; but ample consolation is afforded to the visitor by the sight of another reredos in its entirety. This is by the well-known Spanish artist, Alonso Berruguete, a student of Michael Angelo, who, like his master, was proficient in the arts of painting, sculpture and architecture. The altar-piece, which came from a church in the province of Navarre, afforded him congenial scope for the exercise of all three arts. It is a large and impressive design in polychrome and gilt, finely carved, and having several tiers of richly wrought panels and numerous statuettes set in an elaborate architectural framework. The fine carving, the rich colouring, and the highly ornate nature of the design, make the reredos a most beautiful example of ecclesiastical decoration. Included in the exhibition are many other examples of carving, chiefly of an ecclesiastical character, not only of Spain of the sixteenth century, but of German fifteenth-century work.

Exhibition of Gothic and Renaissance Wood-Carvings

A Ming Figure

That there were Goths and Vandals in the artistic East, even before the days when it was contaminated by the inrush of the industrial West, is exemplified by an interesting and beautiful specimen of Ming pottery which is now on view with other objects of Oriental art at Mr. Frank Partridge's gallery (4, King Street, St. James's). The piece represents an Amazon, and though in itself most richly decorated, has some long time ago been covered over with red and gold paint, evidently by some Chinese artist. This has now been removed so as to allow the original coloration of the work to be revealed. The face and hands of the figure are in terra-cotta; it stands on a base of pottery, while the dress and armour are in variously coloured porcelain glazes, the predominant hues being celadon, white, and that delicate tint known to collectors as "blue after rain." Originally the figure has held a sword in the right hand, and probably a shield in the left, and the pose is thoroughly easy and natural.

"THE SUCCESSION"
BY MAX BEERBOHM [LEICESTER GALLERIES]

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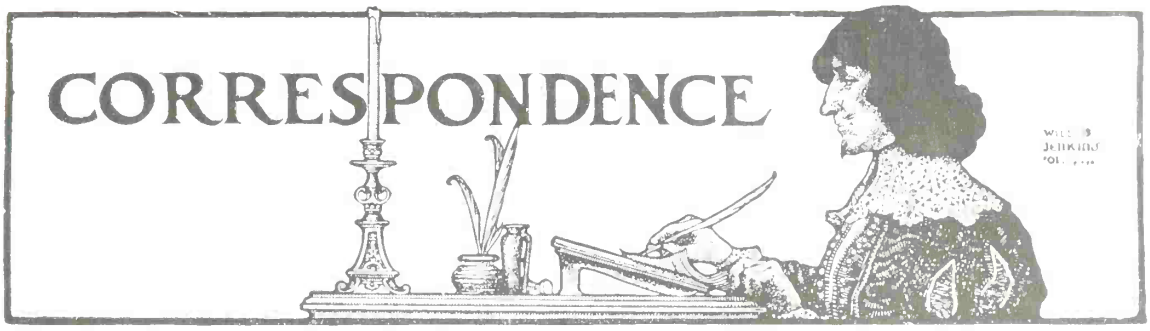
THE START.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Prints.—A3,804 ("Thomas," Kensal Green).—The value of the prints you describe is approximately as follows:—(1) *Gunnersbury*, after Wheatley, £1; (2) *Entrance Gates to the Oldest Inn*, by Cousins, after Landseer, 10s.; (3) and (4) *Punch*, by H. Lemmon, and *The Times*, by S. W. Reynolds, a few shillings each; (5) *Lucia Secretta*, by E. Smith, after David Wilkie, about 10s. There is little demand for any of the subjects.

Books on Furniture.—A3,005 (Boston, Mass.).—We should recommend you Macquoid's *History of Furniture*, in four volumes, at 25s. per volume, published by Lawrence and Jellicoe. A very useful and handy book is Hayden's *Chats on Furniture*, 5s., published by T. Fisher Unwin.

"Psyche."—A3,009 (Newcastle-upon-Tyne).—Judging from the description, your picture bears some resemblance to the painting of "Psyche," by Hoppner, which is well-known from the colour-print engraving by Henry Meyer. If you care to send a photograph, we can confirm this.

Gilded Bronze Casket.—A3,010 (Portman Square).—The casket shown in the photograph you send is not likely to have been used for church purposes. It is a well-cast, modern copy of seventy years ago, when there was an archæological revival of Gothic art, and its application to domestic and other things. Many caskets were produced in this style, and the manufacturers may have made several exact reproductions.

China.—A3,011 (Cardiff).—We can only give approximate valuations from the particulars you send us. (1) The value of the armorial plates by Flight, Barr & Barr (circa 1810 would depend somewhat on which armorials they were, but the lot may be averaged at 15s. each. (2) The figures on the trophy may be what is known as "Macaroni" style. It should be worth 30s. (3) The teapot is the work of Miles Mason, at the end of the 18th century, and its value should be about £1. (4) The plates being marked "Dillwyn, Swansea," are saleable, and are worth about 10s. each. (5) The jug, as marked, is worth 35s. to 40s.

Books.—A3,024 (Worcester).—(1) *Lives of the Painters, Carvers, Engravers and Architects*, as described in your letter, is worth two guineas. (2) The value of Walton's *Lives*, 1670 edition, with four portraits, is from £5 to £10, according to the binding. A presentation copy is worth about £32.

Chambers's Cyclopædia.—A3,027 (Leeds).—We fear that your book, a set of 1786 is practically of no value, being obsolete.

Landscape on Panel.—A3,030 (Tunstall).—We cannot identify the artist of your picture from your description. It may be worth about a pound, perhaps, but we do not believe it is by Wheatley.

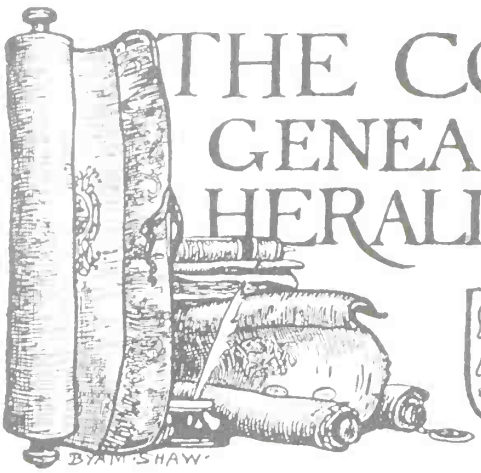
Engravings by Nathaniel Green.—A3,041 (Kingston-on-Thames).—The value of the coloured engravings, *The Present Time* and *The Old Woman Asleep*, by Nathaniel Green, which you describe, is probably 1s. to 3s. 6d. each. They are not very valuable.

China.—A3,040 (Cotswolds).—Information relative to old papers from the firm, and could be found useful in collecting, but without the china we cannot, of course, definitely say what it is worth. Many of the pieces you describe are of slight interest, and probably of little value. The "Bailey" pattern—which the plates bring back to mind—was made by Messrs. Bailey & Co., who manufactured at the Hall Pottery, Burslem.

Baxter Prints.—A3,047 (Bristol).—We [illegible] recommend you to [illegible] *Mezzotint Portraits*, by C. F. Gregory Lewis, published by Sampson Low. You will find in this list of all the plates he [illegible].

Engravings.—A3,062 ("Whitefield," Walsall).—You [illegible] the [illegible] of the work from [illegible].

Rubens.—A3,074 (Whitchurch, Hants).—It is [illegible] [illegible] prints on Rubens [illegible] [illegible] [illegible]



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[Till the last few years family history in the public mind, tending to foster pride, has passed away, and it is now thought that a study of the past may prove helpful, and give practical lessons in many ways. This being so, an account of the various records from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the welfare can be gleaned from these pleadings, but this was not so; and it has been laid down that any family which has existed for any length of time must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

Avyce.—In THE CONNOISSEUR MAGAZINE, October, 1907, we published a query concerning the family of Weavere, of Bromham Hall, co. Sussex; and we now able, in consequence of the recent publication of *Middle Eastern from the Original Archives of St. Bartholomew's Hospital*, to add a little to the information then given. The following entries appear, and refer to the children of George, son of Sir George Weavere of Bromham Hall, M.P. for Sudbury, and who d. 1706.

1691.—[In 20 Sept. Christine, d. George Wavere, gent., and of Dunstable Parish.

1692.—Nov. 9, bapt. Georges Robert, s. [of the same].

1694.—Feb. 7, bapt. Roger, s. [of the same, the father being described as "Conseiller de Londres"].

1695.—Mar. 12, bapt. Thomas, s. [of the same].

1697.—Nov. 21, bapt. George Jean, s. [of the same], and [illegible] buried 25th, aged "15 mois."

1698.—Aug. 25, bapt. Edward, s. [of the same].

1699.—Sept. 17, bapt. Julia, d. [of the same, the father in the list [illegible] described as "Advocat du Parlement de Londres," but we are somewhat doubtful].

Edward was the only surviving son, and eventually succeeded to the Bromham Estate. He entered Holy Orders, was Fellow of St. John's College, Cambridge, and rector of Bottesham; d. 24 July, 1754, aged 56. His grandson, George, d. 1834, 1814, when the family became extinct in the male line; for as Robert Wyncve of Milton, and Richard Wyncve of Elsett (younger brothers of John of Brettenham) were living 13 Hen. VIII., it is possible the present bearers of the name, in its modern form, may be descended from the same stock.

A Wedgwood Exhibition

DYNASTIES in art and commerce are generally of short duration. A few families of painters have continued to produce pictures to the second and third generation; the sons and grandsons of a few leaders of industry have followed in the latter's footsteps, but for the most part the representatives of the later generations have drifted into other pursuits. An honourable exception is the well-known firm of Wedgwood, the fifth generation of the family being now in control of the business which was

founded over a century and a half ago by that famous pioneer in ceramic art, Josiah Wedgwood. His name is more specially associated with the giant workshops he established at Etruria, Staffordshire, but like his successors he had showrooms in London, in the then fashionable thoroughfare of Greek Street, Soho. These have long since been vacated, but the present firm have evinced their adherence to old traditions by making their new premises 26 and 27, Hatton Garden, a reproduction of their original ones—not an exact replica, for the galleries are larger and lighter than their earlier predecessors, but with the columns, the chaste ceiling and wall decorations, and beautifully moulded china cabinets, all constructed in exact accordance with the original designs, so that the galleries are an embodiment of an interior of the Adam period, a style which is perhaps the most delightful adaptation of classical design to domestic architecture which has ever been evolved. In this appropriate setting Messrs. Wedgwood are now showing an epitome of their multitudinous wares, the new and old mingling together with a congruity that comes of continuous and well-ordered development. Among the latest designs is one of roses which, hand-painted on various articles of table and other ware, is to serve as a memento of the Coronation year. Then there is the delightful "Strawberry" pattern, which was designed by Wedgwood in 1772, the "Lille" and "Vieux Rouen" patterns, reproductions of those on seventeenth century Rouen ware, and what perhaps will appeal even more to the connoisseur are the specimens of Queen ware, some based on old designs, and others cast from the original moulds in which the clay of the potter is wrought into forms as light and dainty as filigree work. The ornamentation in gold, a process which gives results of a specially delightful quality and beauty of surface, as applied to various wares, always with a beautifully rich and decorative effect, will attract much admiration. Then there are a multitude of specimens in Jasper ware and Basalt, the designs for which, either made or inspired by Flaxman, resulted in the production of the finest examples of classical ceramic art since the time when Greek civilisation was blotted out before the inroads of barbarianism. It is in these works, almost more than in his larger pieces of sculpture, that the genius of Flaxman found its true vocation, and the busts, the cameos, portraits, and designs in bas-relief executed after him are the most perfect things of their kind that we can have, not even surpassed by Josiah Wedgwood's famous reproduction of the Portland vase. Though the show-rooms are intended primarily for the use of customers of the firm, private individuals who care to inspect this choice and varied collection can do so by obtaining an introduction from their dealers.

"Days and Nights in August," by Mr. Robert Bunny Paintings by Miss Anne Estelle Rice and Colour-Prints by Messrs. Copperfield, Ltd.

Historical Houses

The grafting of the new on to the old, the adaptation of the beautiful structures and designs of past ages to the requirements of the present, is a present feature of English domestic architecture which has done much to give it its unique reputation. This continuity of thought and design is exemplified not only in the palatial country seats, but also in humbler residences, such an one, for instance, as Paley Cottage, White Waltham, near Maidenhead, which five years ago was a tumbledown, rickety-looking building, disfigured in parts by the additions of the early Victorian builder. The present owner then acquired it, made it his hobby, unearthed the beautiful old ceiling beams from their plaster covering, opened up the old fireplaces, and made judicious additions—the present kitchen, for instance—but always carefully using materials from old buildings thoroughly in keeping, until at last the edifice has become an ideal old-world cottage, to which a beautiful garden gives additional charm. A more imposing residence, one of the stately homes of England, indeed, is Frant Court, near Tunbridge Wells, where once lived Lord Stratford de Redcliffe, England's great Ambassador to Turkey. Situated some 600 feet above sea-level, the house commands a glorious panoramic view, one of the most pleasing features of which is the broad spread of Eridge Park, almost immediately adjoining. It is approached through beautiful wrought-iron gates, said to have been one of the attractions of the Great Exhibition in 1851, and is a long, many-gabled, picturesque structure in red brick with finely toned roof, surmounted by tall chimneys, belfry, and cupola. The many rooms and domestic offices are large and spacious. The foregoing residences are being offered for sale by Messrs. Harrods (Brompton Road, S.W.).

In the hands of Messrs. Powell & Powell, of Bath, is that well known place of historic interest, Beckington Abbey, of whose beauties and traditions a substantial volume might well be written. The date of its original foundation seems to be a matter for conjecture, but it reached the height of its monastic glory at about the middle of the thirteenth century. Later on it was converted to a Priests' College. It retained its religious character until the reign of Henry VII., when it passed into secular hands, since which generations of successive owners have added to its beauty and comfort. The interior contains a wealth of decorations and panelling of the Tudor and Jacobean periods; the main staircase is Jacobean. A unique feature of the house is the curiously decorated ceilings, which occur in all the principal rooms, and many of which are of exceptional beauty. The building is embowered amidst delightfully laid-out grounds.

To Broadoaks, Egham, the fine residential estate which is being offered by Messrs. Collins & Collins (37, South Audley Street, Grosvenor Square), attention was called in our last month's issue. The mansion during the last few years has had a fortune lavished upon it, and is fitted up with an ornate splendour and a regard for comfort and convenience that make it one of the most perfect establishments in the country.

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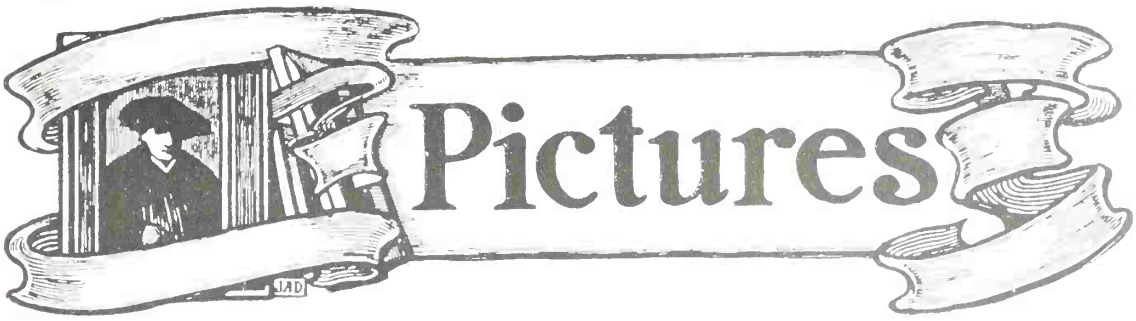
PORTRAIT OF GIOVANNETTA
BY J. SUSTERMANS
In the Uffizi Gallery



The Authentic Portraits of Byron. Part I. By Wm. A. Shaw, Litt.D.

[The writer is indebted to John Murray, Esq., for kindest permission to make the extracts here given from the latest edition of Byron's *Letters*.]

The art of portraiture is a handmaiden to the more sober and serious art of history. We do not need even the inspired rhetoric of a Carlyle to tell its worth, for since his days individualism has descended upon us like a flood, and questions of personality now transcend in their immediate interest questions of principle. If there is some justification for this in contemporary political and social life—and possibly there is—how much more can be said for the perennial interest attaching to the personality of the leading figures in the history and literature of the past. How speaking, how illuminating, is the mere contrast of feature between Charles I., with his indecision of character only half concealed under the melancholy grace which breathes from the canvas of Vandyck, and Cromwell with his rugged, compelling strength. "Mr. Lely," said the Protector to the painter, "I desire you would use all your skill to paint my picture truly like me, and not flatter me at all, but remark all these roughnesses, pimples, warts, and everything as you see: otherwise I never will pay one farthing for it." And in the domain of literature what an index to poetic quality is revealed in the portraits of Byron and his chief compeers—Shelley the visionary, Coleridge the mystic, Wordsworth the seer, and the ethereal Keats. By them all Byron in his portraits seems indeed of the earth earthly: but yet of what noble clay compounded, proud with the low pride of birth and with the still lower pride of personal vanity, moody, passionate, self-conscious, yet withal with fine and feature instinct with Promethean fire.

The remarkable thing is that in his portraits he received such scant justice at the hands of the painter. With two exceptions they are the commonplace work of second-rate or tenth-rate artists, and it was the unanimous opinion of Byron himself, and of all who knew him intimately, that they were either poor representations or gross caricatures of him. The following account will make this abundantly clear, and, indeed, it is well known.

No. 1.—BYRON AND HIS MOTHER.

To the student, however, the different Byron portraits are by well-known artists—a statement which has been up to the present accepted with little question—an assumption now at last to be made. By one of those extraordinary chances which might happen every day, or might not happen once in a century, a portrait of Byron and his mother has recently been discovered. What its provenance is, or was, the identity of the ambrotype plate depicted [illegible] seems [illegible] Indeed, the likeness [illegible] itself is sufficient [illegible] remained. For [illegible] it was [illegible] accident of the picture falling under the eye of a Byron enthusiast—a poetical girl in her teens—the picture might have passed

No. II.—ATTRIBUTED TO MRS. BYRON. FROM THE ORIGINAL IN THE POSSESSION OF MISS VAUGHAN, LOWESTOFT, HARWICH.

No. III.—MRS. BYRON. FROM THE ORIGINAL BELONGING TO JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.

were living in Aberdeen; but the probability is that it was painted not at Aberdeen but at Edinburgh, for after 1795 Raeburn worked consistently in his studio at York Place.

How quite alone this portrait stands in its truthfulness and in its suggestiveness of still unfolded genius can be seen at a glance by comparing it with all the other coeval and later pictures which conspire to damn him by their irredeemable commonplaceness.

It is certain that some of the early miniatures of Byron have been lost. Probably the first of them all was the miniature by John Kay, the Edinburgh barber, who, deserting the scissors, made a niche for himself as a miniaturist and caricaturist, and achieved Scottish fame by his *Edinburgh Portraits*. The miniature represents Byron as a boy of seven, standing

No. IV.—THE BOY BYRON. FROM THE ORIGINAL IN THE POSSESSION OF MRS. E. M. LAWES, OF "THE LAWN," FAUSTON. BY KIND PERMISSION OF MRS. LAWES.

No. V.—MINIATURE BY [illegible] FROM THE [illegible] COLLECTION, LONDON. (FRONTISPIECE)

with bow and arrows in his hand, and with a profusion of hair falling over his shoulders. This picture was given by Byron to his niece, Augusta Gray. The [illegible] was [illegible] to her son at his death to [illegible] Mary Chaworth and Augusta Gray. Mrs. Leigh [illegible] Mr. Leigh, until on her death to [illegible] husband gave [illegible] physician, Dr. [illegible] medical attendant, Dr. Ewing of Aberdeen. From him it passed at death to his son, afterwards Colonel Ewing, who as an amateur musician was well known for his setting of the hymn, "Lead me to the Golden." The copy here reproduced is from the

No. VI.—[illegible]

official to the presidency of the [illegible] Mrs. E. M. Ewing, of "The Lynn," London, Ontario, and has been copied exactly as to her kind permission.

The [illegible] committee of Notts Corporation that Byron presented a [illegible] to [illegible]

No. VII.—MINIATURE IN WATER-COLOUR BY [illegible]

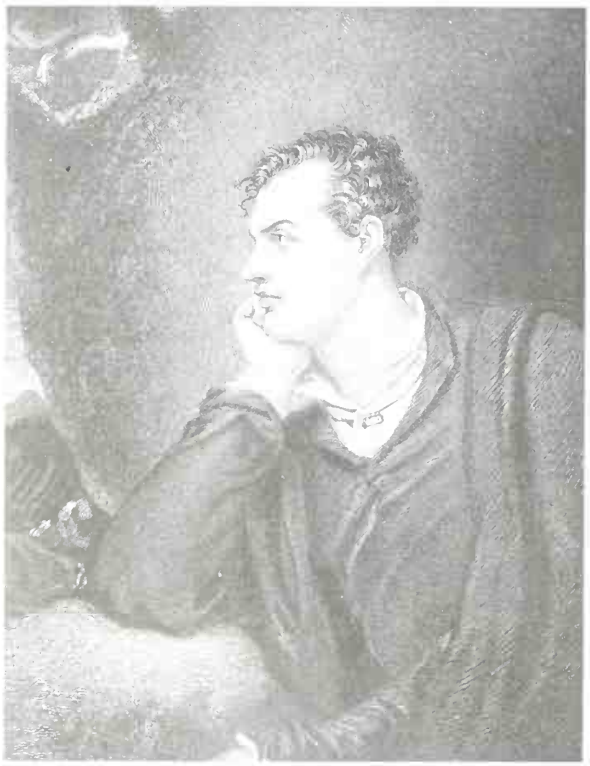
No. VIII.—[illegible] FROM A [illegible] BY [illegible] IN THE [illegible] BY KIND PERMISSION OF [illegible]

No. IX.—BYRON. FROM AN UNKNOWN PORTRAIT

Pigot, Byron was painted by George Sanders, a Scotch miniaturist, who had begun his artistic training under a coach-painter in Edinburgh. Sanders moved to London in 1807, and it was in this year that he executed a miniature of the poet. In a letter of a little later date Byron speaks of him as the first of the miniature painters of the day. Such a phrase proves not so much that the poet had no taste in pictures, as that at times he could be exceedingly forgiving, for he subsequently refused to allow an engraving of this miniature to appear as a frontispiece. Writing to John Murray in 1812, he says: "I have a strong objection to the engraving of the portrait, and request that it may on no account be prefixed, but let all the proofs be burned and the plate broken. I will bear the expense which has been incurred. It is fair that I should, since I cannot permit the publication. I beg as a particular favour that you will lose no time in having this done, for which I have reasons which I will state when I see you." And so again eleven days later: "The plate is broken? Between ourselves it was unlike the picture, and besides upon the whole the frontispiece of an author's visage is but a paltry exhibition. At all events this would have been no recommendation to the book." That his wishes were carried out, and so his sensitiveness set at rest, is evident from a postscript to a letter of a year later, November, 1813: "The expense of engraving from the miniature send me in my account, as it was destroyed by my desire. And have the goodness to forget that detestable print from it immediately."

Linden's subsequent engraving of this miniature

Now Newstead Abbey, the property of Lord Byron, in the possession of the Right Hon. George Gordon Noel, Lord Byron, Baron Byron of Rochdale.
FEBRUARY 1812. FROM AN ORIGINAL DRAWING.



No. XI.—BYRON. BY A. WESTALL, 1813-14. FROM AN ENGRAVING BY HENRY ROBINSON (1815).

belongs to 1814, and possesses those points which are absent from the earlier of the two. The second one now belongs to Mr. Burdett-Coutts. It appears to be this second picture which was exhibited at the Academy in 1825. It was purchased by Sir Francis Burdett, and from him passed to the possession of Lady Burdett-Coutts. If, therefore, Byron gave one of these two pictures to John Murray, it must have been the earlier one. In July, 1814, he writes to Murray, "You shall have one of the pictures." Its present locality is unknown.

Various replicas of Westall's portrait are known to exist, but they are apparently copies of the later 1814, not of the earlier 1813 version. In the 'eighties one such copy was in the hands of W. Cox, of Pall Mall, and another (or query the same) was sold by Graves in 1875 to the Earl of Beaconsfield. The copy in the National Portrait Gallery, No. 1,647, is apparently a third replica. This last-named was lent in 1868 by Mr. William Smith to the National Portrait Exhibition at South Kensington (No. 3221). The lender was presumably identical with the William Smith, some time Deputy Chairman of the Trustees of this (the National Portrait Gallery), who died in 1876. Nearly twenty years later, [illegible]

No. XII.—BYRON. BY T. PHILLIPS. FROM THE ORIGINAL IN THE POSSESSION OF JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.

March, 1865, this picture turned up at Foster's sale-rooms, and was purchased thirteen months later by the Trustees (of the National Portrait Gallery) from Mr. Glen, a dealer then established in Praed Street. Since 1868, as photographs show, it had been drastically "restored." Its identity with the 1865 picture was doubly confirmed by a label on the back. A second label "contributed by Mr. William Cox, 57, Pall Mall, purported to record its exhibition as the work of R. Westall at the Royal Academy of 1825." (Information kindly supplied by Prof. Holmes, Director of the National Portrait Gallery.)

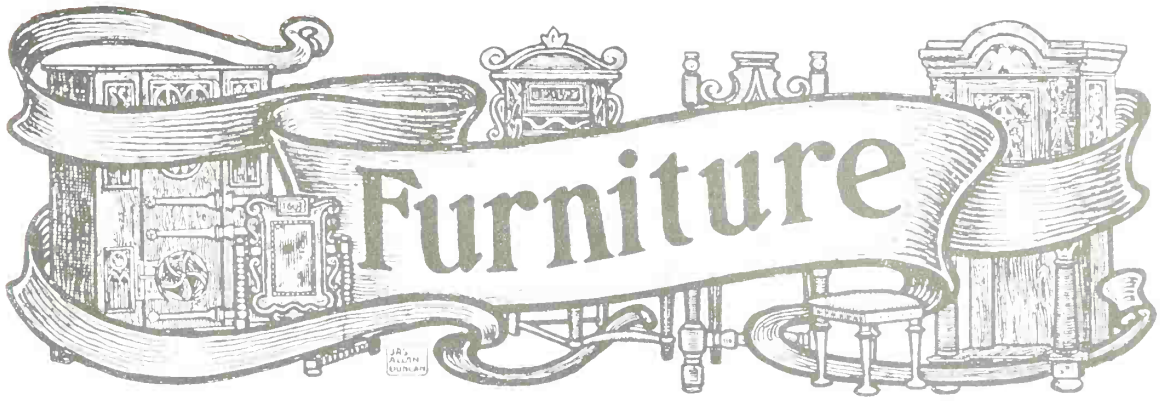
No. XIII.—BYRON IN ALBANIAN DRESS. FROM A PAINTING BY THOMAS PHILLIPS, R.A. IN THE POSSESSION OF JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.

After Westall came Thomas Phillips, a fashionable portrait-painter of his day, who is said to have been the selected painter for men of genius. How far he maintained this reputation in this instance can be seen by a glance at the reproduction here. As to the date of the picture some question may be made. It is certain that he sat to Phillips in 1814, for in the *Journal* under date March 7th, 1814, he writes: "At three sat to Phillips for face." But there is a cryptic reference to this painter in a much earlier letter. Writing to John Murray in November, 1813, he says: "The pictures of Phillips I consider as mine, all three; and the one (not the Arnaut) of the two best is at your service if you will accept it as a present from me." Two years later, in February, 1816, he asks Murray (possibly referring to the same matter), "Have you got your picture from Phillips?"

It seems almost impossible to explain the above reference to three pictures, for Phillips is credited with only two portraits of Byron, both of which are shown here, the one a half-length in oil with open neck and cloak, the other in Albanian dress. The third was perhaps a replica of the half-length in oil.

The half-length was certainly painted in 1813. It is said to have been exhibited at the Academy in 1815, but this should be 1814. It is in the possession of John Murray, and replicas of it are in the possession of Lord Lovelace, and at Stonefield and Newstead, through Colonel Wildman, the former owner of Newstead, claimed that his picture was the original. The engraving of this picture by Agar caused Byron much annoyance. "I am sorry," he wrote in July, 1814, to Murray, "that the print is to be engraved from it, who are [illegible] consent which [illegible] [illegible] the picture from which [illegible] [illegible] [illegible]

No. 9. A MIRROR IN GILT WOOD FRAME IN THE EARLY FLAMBOYANT STYLE OF CHIPPENDALE



Some Antique Mirrors

By Egan Mew

The making of mirrors is an immemorial art of which there is no end. The early craftsmen of the East, and the sophisticated handworkers of the classic period in Europe, were both elaborate and ingenious in this particular. Some of the mirrors of Greek and Roman design were reproduced in an article in THE CONNOISSEUR MAGAZINE a year or two ago. They showed very clearly the groundwork on which more recent designs have been based. These examples now gathered here display something of the development of the subject from the fourteenth century forward in Europe. To attempt any full and chronological account would be an immense undertaking, for the mirrors of the past appear to have been as numerous as the types of house and home which they at one time or another have reflected. But the present illustrations will suggest to the collector the class of design which is well possible [illegible] and will repay. I hope no idea of the various styles which were in vogue in Europe during different periods. From this should all the [illegible] be expounded; but the original, in every [illegible] character and [illegible] [illegible] and [illegible] [illegible] [illegible]

No. II.—A MIRROR FRAME OF CARVED LIME WOOD OF THE SEVENTEENTH CENTURY, WHICH HAS BEEN ATTRIBUTED TO GRINLING GIBBON

Winchester House, Putney. It belongs to the second half of the eighteenth century, and expresses with admirable effect the luxury of curve and *ensemble* which was handed us by the elegant courtiers of Louis XV.

Many such delightful mantels are still to be found in England, where they are usually attributed rather freely to Chippendale; but most of them are in sad distepair, a matter that can in these cases generally be put right without destroying the original character of the piece. Another example, probably from the Chippendale workshop, is seen in the next picture, this also displaying something of the French feeling which our master cabinet-maker loved—or found popular with society.

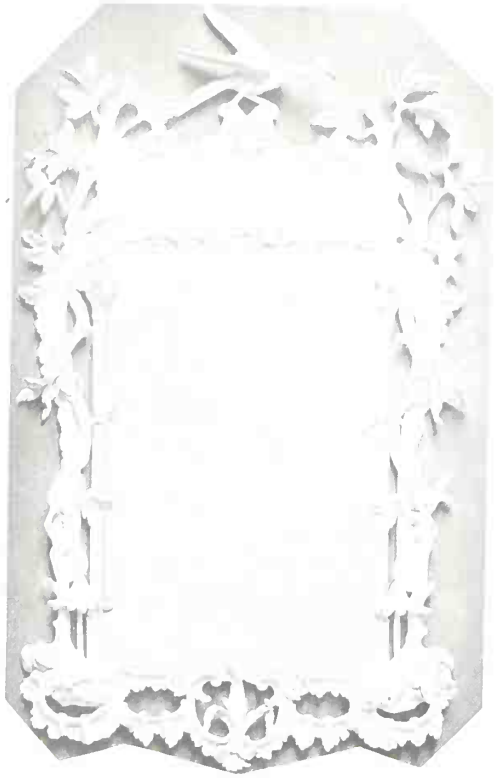
No. VI. reproduces a mantel and mirror frame with fine carvings, before which I happen to have sat on pleasant winter nights many, many times. This piece now rests in quiet dignity at South Kensington in one of those well-arranged complete rooms in the museum at which one may gaze, but which one must not enter. The style of work shown in the frame is continued throughout the whole charming room. When I was on familiar terms with it, the frames and panelling were on the second floor of some chambers in No. 3, Clifford's Inn, and its history was not much known. The pleasing energy which the "Victoria

and Albert now displays in regard to woodwork is well exemplified in this arrangement. The research of the curators enables one to say that this interesting example of English work of about 1680 was executed for John Penhallow—whose arms, quartered with Penwarn, are seen over the framework—at Clifford's Inn. When in that position it had somewhat the appearance of having been taken from some more important room, and, as it were, spliced into the modest limits of a lawyer's chamber. At present, however, that quality of compression has been avoided. The furniture now added, among which are two very beautiful small Chinese lacquer cabinets, is also a charming aid to the student of a period when beauty of design and utilitarianism went hand in hand with opulency unprecedented and perhaps unsurpassed.

A style of work of the most elegant and costly which has been a good deal copied in later times is shown in the wall mirror No. VIII, but the elaborate silver and ebony work of No. VIII. has not so far been greatly reproduced, although, with the present taste for seventeenth-century walnut and inlaid furniture, it might be used with no small decorative advantage. No. IX. shows one of a splendid pair of characteristically English mirrors of about 1730–40. It is of far greater size than is conveyed by the photograph, and was doubtless designed to suit with the decoration of some splendid Georgian reception room. The gilded carving, which is in excellent condition, is so wrought as to partly cover a border of silvered glass. As examples of English work of this period, these two large mirrors would be difficult to surpass. The simplicity of the Stuart oyster-wood frame which follows, No. X., owes its totally different charm to the grace of the moulding and the colour

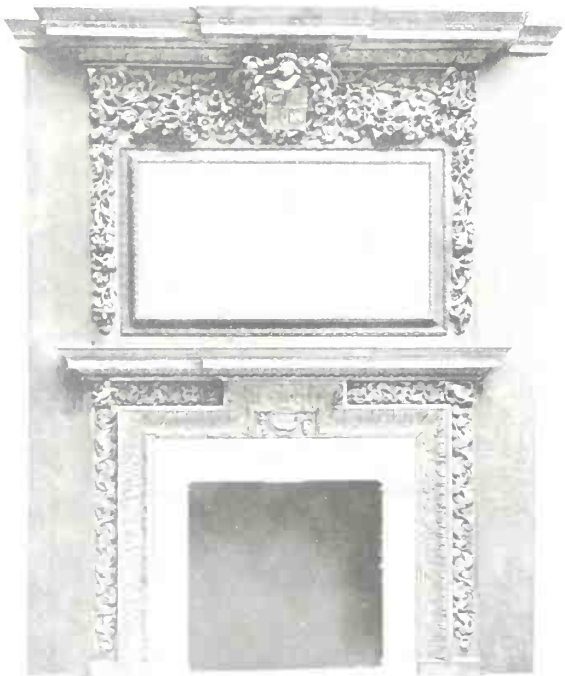
No. III.—A MIRROR OF PIERCED METAL ON A GROUND OF STEEL, WHICH IS REPLETE WITH DAMASCENING WITH GOLD AND SILVER. MILANESE OF THE SIXTEENTH CENTURY.

and character of the walnut of a century later. The taste for various kinds of *Chinoiserie* which grew up in early Louis XV. days is admirably shown in the silver-gilt mirror No. XI. In this piece, furniture, however, be said to possess an exact date, for the frame bears the English hallmark for 1685, which [illegible] to have an interesting development [illegible] the grand [illegible] about 1700, which is seen in the taller [illegible] No. XII. But so [illegible] matters should not be [illegible] the [illegible] [illegible] mark for 1683–4, the glass [illegible] a distinct style of workmanship, [illegible] from the [illegible] a happier [illegible] although the back of the frame may be said to be—one recalls the silver mirrors. [illegible] [illegible] of Italian [illegible] the note. No. XIII. [illegible] on early [illegible] example, the Nos. XIV. and XV. are distinctive of the William and Mary period, when much beautiful work of this character—owing something to Holland although we had our native school—was produced. Nos. XVI. and XVII. are [illegible] Queen Anne work, owing to the heavy coating of plaster which was used to [illegible] the gilt, and is now taken to be characteristic of that not very long but still remarkable reign. As a matter of fact this style survived into George I.'s time, and may be attributed to either period. No. XVIII. is a pleasing [illegible] of walnut [illegible] which came in with Queen Anne, and lasted with much [illegible], and even influenced early and mid-Victorian designs. The fact of No. XIX. being of oak is somewhat unusual circumstance, for it belongs to the period when such pieces were usually made to pass muster with the then popular mahogany. Nos. XXII. and

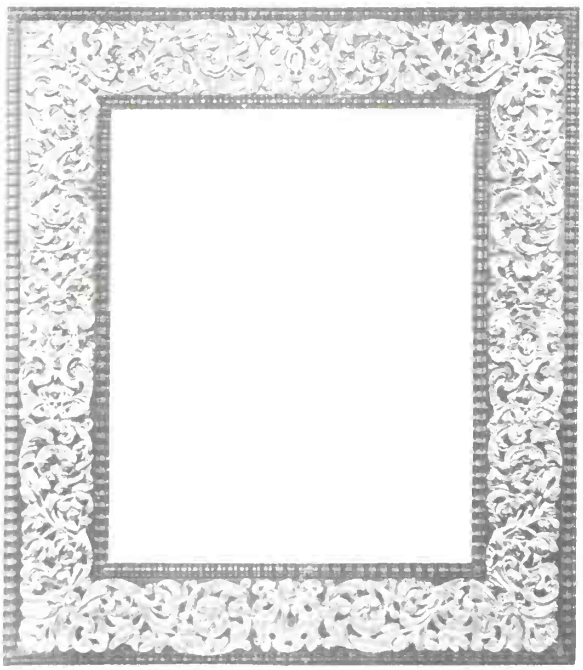


No. V.—A FINE EXAMPLE OF THE ROCOCO MANNER OF EARLY CHIPPENDALE WORK. THE FRAME IS OF CARVED PINE PAINTED WHITE.

No. VII.—MID EIGHTEENTH CENTURY WALL MIRROR OF CARVED WOOD WITH ROCOCO ORNAMENT INTERTWINED WITH VINE AND POMEGRANATE DECORATION.

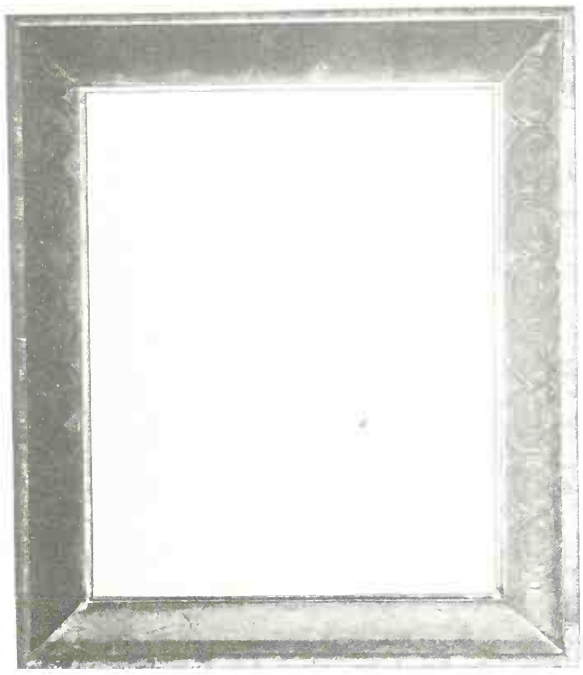


No. VI.—THE CHIMNEY AND MANTELPIECE (1715) OF [illegible], FINELY CARVED IN THE LATE SEVENTEENTH CENTURY ENGLISH MANNER.



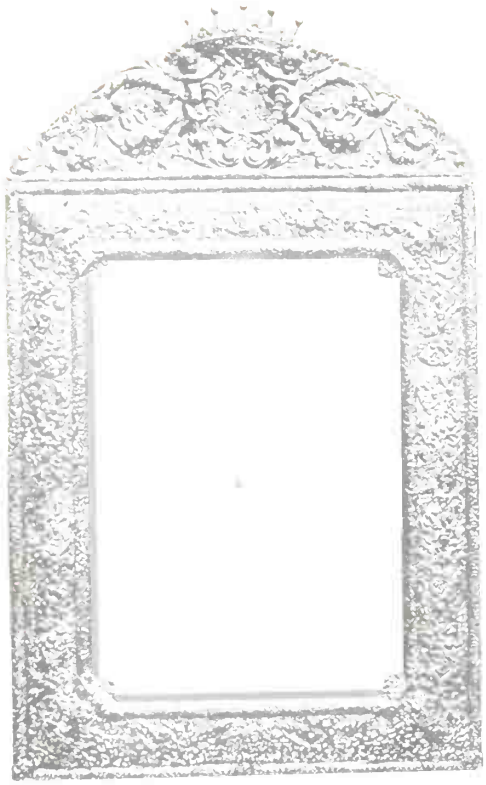
No. VIII.—ENGLISH MIRROR OF THE SECOND HALF OF THE SEVENTEENTH CENTURY, DECORATED WITH HAMMERED AND PIERCED SILVER SCROLL WORK. THE FRAME AND MOULDINGS ARE OF EBONY.

No. IX.—A FINE EXAMPLE OF ENGLISH MIRROR GLASS ORATELY CARVED AND GILDED, OF ABOUT 1730-40.

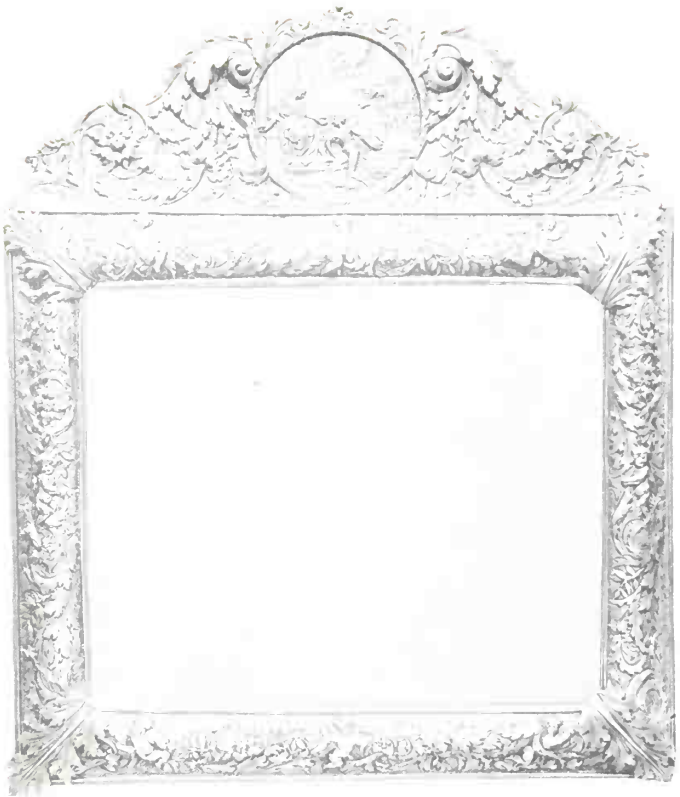


No. X.—AN EXAMPLE OF ENGLISH QUEEN ANNE WALNUT FRAMED MIRROR OF THE LATE STUART PERIOD.

No. XI.—A MIRROR FRAME OF SILVER GILT, DECORATED IN THE MANNER THAT WAS CONSIDERED CHINESE, AND WITH THE ENGLISH HALLMARK FOR [illegible]



No. XII.—AN ELABORATE ENGLISH SILVER REPOUSSÉ MIRROR FRAME USED TO ORNAMENT THE SILVERED TOILET SETS OF ABOUT 1675



No. XIII.—ENGLISH REPOUSSÉ SILVER FRAME FOR TOILET MIRROR, SHOWING THE LONDON HALL-MARK OF 1683-84

No. XIV.—AN EXAMPLE OF THE MARQUETERIE MIRROR FRAME OF THE SEVENTEENTH CENTURY

No. XV.—MARQUETERIE WORK OF THE TIME OF WILLIAM AND MARY ON GROUNDWORK OF WALNUT VENEER

No. XVI.—MARQUETERIE MIRROR OF WALNUT WOOD OF THE LATE SEVENTEENTH CENTURY.

No. XVII.—AN ENGLISH BAROQUE MIRROR OF ABOUT 1700, THE FRAME MOST RICHLY ENRICHED WITH

No. XVIII.—ENGLISH CARVED AND GILDED WOOD FRAME AND GLASS OF ABOUT 1710. ELABORATELY ORNAMENTED IN BOTH HIGH AND LOW RELIEF.

No. XIX.—OAK FRAME AND MIRROR OF A SIMILAR FORM BELONGING TO THE PERIOD OF THE 17TH CENTURY. THE CARVING IN INTAGLIO (SEE) ON THE SEAT SURFACE SHOWS A DIFFERENT CHARACTER FROM THE FLOWERS AND FOLIAGE AT EACH SIDE.

No. XX.—A LATE MIRROR OF THE PERIOD OF GEORGE I. WITH INTERLACED SCROLL BRACKET. CIRCA 1720.

— WILLIAMS PUBLIC LIB

No. XXII.—QUEEN ANNE DRESSING GLASS IN WALNUT. EARLY EIGHTEENTH CENTURY

BURLINGAME
PUBLIC
LIB.

A LADY OF THE PELHAM FAMILY
BY PETER ROMNEY. 1743-1777
From "English Pastels" by R. R. M. Sitt (G. Bell & Sons, Ltd.)

No. XXIII.—A METAL MIRROR OF ITALIAN WORKMANSHIP OF ABOUT 1450

No. XXIV.—ITALIAN MIRROR FRAME OF THE SIXTEENTH CENTURY, SIMILAR IN [illegible] TO A VENICE

No. XXV.—FRENCH OPEN WORK SILVER FRAME OF THE EIGHTEENTH CENTURY, WHICH IS SAID TO HAVE BELONGED AT ONE TIME TO QUEEN MARIE ANTOINETTE

THE LATE KING OSCAR OF SWEDEN. PHOTO TH. LAURIN

KING CHARLES OF SWEDEN. PHOTO TH. LAURIN

Pictures

Anders Zorn — By E. Wettergren

[Authorised translation from the Swedish by C. A. Bang]

ANDERS ZORN, who was fifty years of age last year, is more sought after and appreciated than any other Swedish artist, and when an Englishman counts upon his fingers the number of Swedes whose names have penetrated beyond the hyperborean darkness, he pronounces the name of Anders Zorn in the same breath as that of Swedenborg, Linnæus, Ellen Key, Montelius, or Sven Hedin. Catalogues of his engraved works have been published both in French and German; at least two foreign monographs on Zorn are being prepared for publication; and at the great sales of engravings his productions are amongst those for which collectors readily pay large sums.

The extent of his fame is in due proportion to the range and quality of his work, and

PORTRAIT OF ANDERS ZORN (BY HIMSELF, 1892)
IN THE NATIONAL MUSEUM, STOCKHOLM

PORTRAIT OF COQUELIN CADET, 1889
IN THE THORSTEN LAURIN COLLECTION

His artistic nature may be briefly expressed by the word sensuousness, and it is difficult at the present time to point to any single artist whose temperament is of such unalloyed sensuousness as Zorn's. He sees and depicts colour, light, and life with the same voluptuousness as a gourmet appreciates the handiwork of a highly trained chef.

It was this delight in the scenes of movement and light which caught him to depict the silvery sight of Alassio, the lapping of the waves against the bridges at evening, the effervescing hotels, the pale yellows of the southern sky, and it is above all, this which has filled his hands with the very salt of life, which has prevented all inconsistencies in the nude of women, caught in everyday activity with the bloom of their well-shining out of the semi-darkness of interiors. His portraiture does not begin from without like that of Rembrandt, and of most of the psychological painters. Yet sometimes even in many cases he fails, and the result has *not the force* most of us compel us to see in art. On the other hand, however, there is always about his portraits the intuition of true genius for perceiving the ideals that soul and body are aiming for. In many of them a man's exuberant intelligence and lovable peculiarity are shown in every stroke of the brush in the face, and, in fact, in the whole attitude of the witty and learned librarian, Harald Wieselgren. This

MME. AMALIA WALLENBERG, 1903 — IN THE MARCUS WALLENBERG COLLECTION — PHOTO TECHNOS

MR. [illegible] — IN THE CHARLES DEERING COLLECTION — PHOTO TECHNOS

and perhaps the etching of Renan will certainly endure for all time among the most powerfully individual portraits in the world's art.

From this sensuousness result also Zorn's cosmopolitanism and nationalism. Cosmopolitan in the extreme, he goes about two continents immortalising their intellectual and material leaders, and has both able to create a style as brilliant as that of Sargent, and at the same time filled the network mondanity of Albert Besnard. It is not difficult to understand this cosmopolitanism. The little portrait of himself painted in water-colour, for instance, gives us with extraordinarily powerful impression of Zorn's objectivity of seeing. In those matters everything is nothing of the thinker or dreamer; it lies mere the outward self, a piercing look which throws to detail all the relief and pith which is to glimpse. It is this look that catches the reflection on the waves of the Bosphorus with the same joy as it seizes the quivering reflection on the dirty floor of a brewery, or the sprained calf of a sprained horse.

Another consequence of his bodily spontaneous is that he belongs to a purely vegetative way to the soil where on he was born. It is his primitive Swedish element which raises him far above the crowd of fashionable painters. Though his new wander all over the world, the ties with his homeland never break, but draw him again and again back to his home in Dalecarlia. From the depths of his Swedish nature have sprung such works as *A Midsummer Dance in Dalecarlia* (National Museum, 1897), *Naked* (C. R. Lamm, 1903), *Girls at Rest* (Mora, 1903), and many more. It is his native orientation, his bodily and mental unity of will that is awakened, and he gets well at home. One never becomes accustomed to this elemental quality of Zorn's genius; one is equally astonished with the keen perception that Zorn shows when it comes to an intellectual. The [illegible] portrait of Verlaine, wildly, crudely lost in a specific state, [illegible] the Impressionists, reminds Velasquez and Frans Hals, but when he shows genius of contact with such negative personalities as Renan and Sarah Bernhardt, which nevertheless in its whole intellectual structure is quite personal.

This technique, so indispensably connected with his whole artistic mind, he wrestles to [illegible] most which, however, will enable [illegible] to [illegible] to arrive at the whole personal mind of Zorn's work in its [illegible] contemporary [illegible].

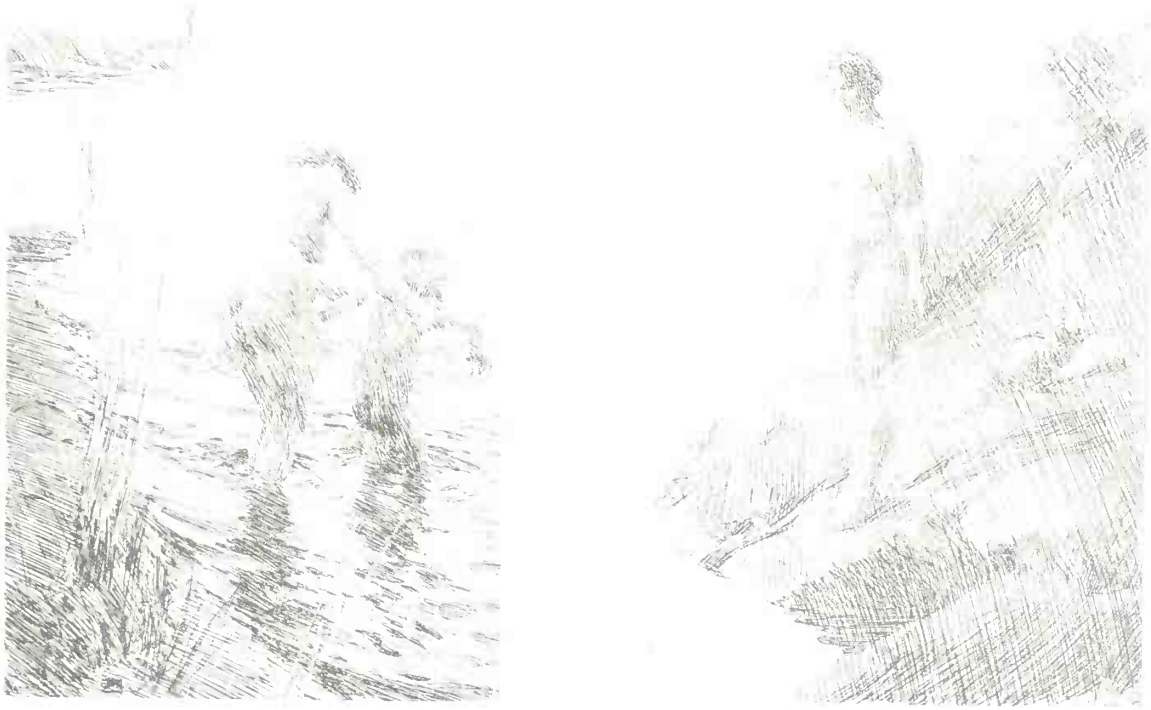
Zorn is often spoken of as influenced [illegible] this expression must be used with reserve. It is more than [illegible] with his brush [illegible] with the dancing light, the round outward rhythm and the

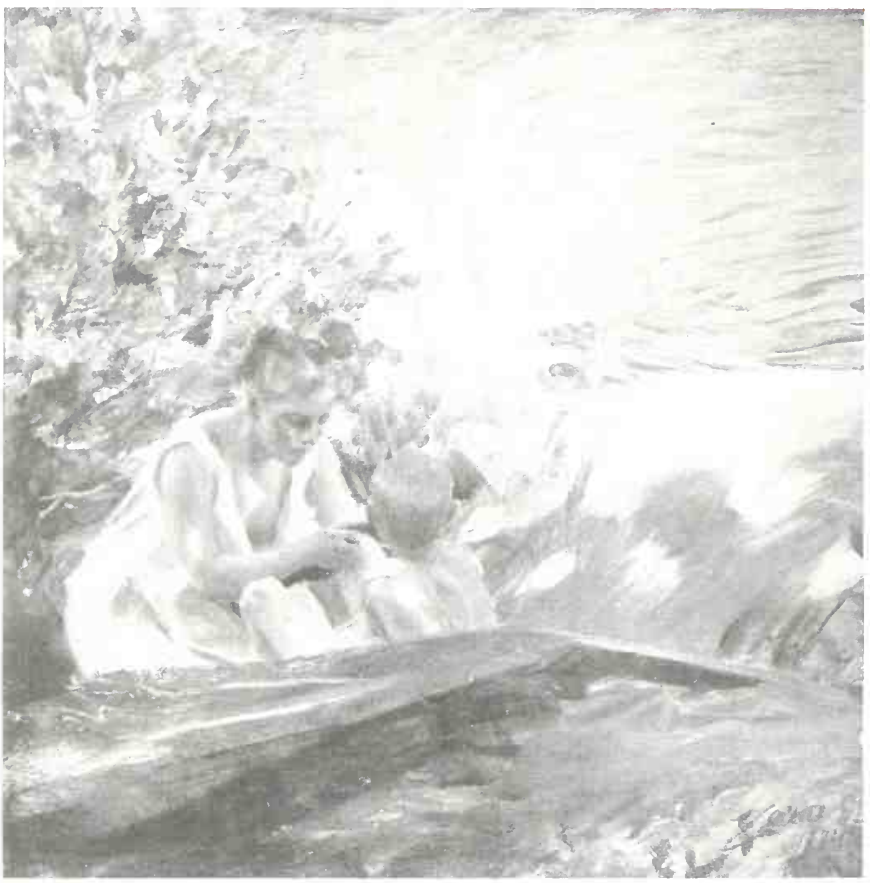
HEADMISTRESS, 1892 — WOODCARVING IN THE
PHOTO: H. LAURIN

by a sidelight, so forcibly does the picture stand out from the frame. In this he has points in common with another painter of light, whose temperament in other respects is as unlike him as possible—Vermeer, of Delft, who also obtained a modelling quite sculptural in its effect by means of the opposition of light and shade in a broad, pure scheme. If I use the word sculptural, it must not, of course, be taken in its strictest sense, as the style which produces its effects by its composition in three dimensions, by the clear and easily grasped course of its lines. (A painter-sculptor in this sense is Mantegna, who, if anyone, may certainly be called the antipodes of Zorn.) But there is another kind of sculptural painting, in which the vivid and bewildering play of light and shade is the chief factor of artistic expression. It is the plastic art of late antiquity, of the baroque, and of Rodin that comes within this category. And it is with this category that Zorn has points of contact.

When one has observed this trait in Zorn the

FAUN AND NYMPH, 1895 — BRONZE STATUETTE
PHOTO: H. LAURIN





OVER THE BATH, 1904 IN THE THORSTEN LAURIN COLLECTION

painter it is easy to understand his becoming a sculptor in the literal sense of the word. He was forced to let appearance become reality, to allow the artistic design to shape itself in *round form*. And strangely enough, it seems that not till then did all his powers have full play. It would be difficult to name a portrait of more searching psychology than *Hasselbacken* that have it need or else in the possession of Mrs. Lamont, or a single work of art in painting or etching more charged with intimacy than *Evening Dress* or the *Lake near Mora* etchings.

STUDY OF THE NUDE, 1918 IN THE LAURIN COLLECTION PHOTO BY EXCLUS

paintings can offer. Thus we have here one more instance of his power, not only of controlling, but even of setting free the innermost nature of his medium of expression. Between each of the lines of the engraving, drawn with equal intuition and passion, the atmosphere filters through, filling the surface with life, as the raging wind fills the strings of the lyre with song.

When Anders Zorn wrote beneath an etched portrait of himself in 1904 the proud words in the old Dalecarlian dialect: "*Gerdt omnus sextiver sen an vedde*" (this work shows what he means), he was entitled to hope that the wish therein contained would be realised. For one who handles his artistic mother tongue with such clearness as he does need have no fear that his voice will be misunderstood and die away in empty air.

BURLINGAME
PUBLIC
LIB.

THE CHARMERS

BY C. KNIGHT

AFTER REV. M. W. PETERS, R.A.

Pottery and Porcelain

The Recently Discovered Persian Ceramics

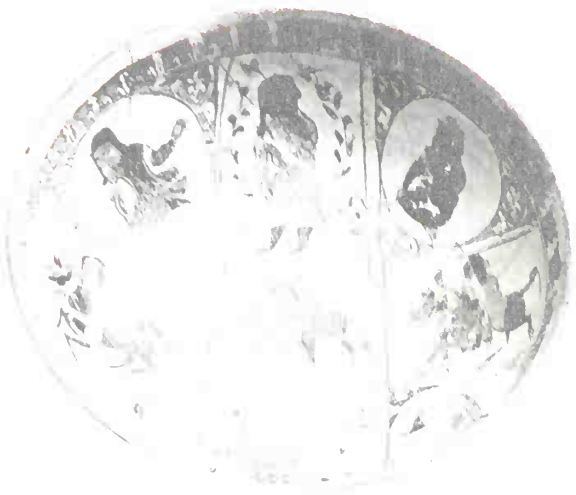
By H. Kevorkian

[The writer of this article is a well-known explorer who has been responsible for the finding of the rare specimens in recent years which have been secured by museums both in England, Germany and America.]

RECENT discoveries in mediæval Persian ceramics are of such an importance that they may revolutionize not only the world of Mussulman art by finds of hitherto unknown specimens in that domain, but the world of archæology in general, by offering the opportunity of obtaining the facts for a history of antique Persian art and paving the way to solve a [illegible] problem in the [illegible] world.

The fact that most of the specimens belong to a period after the thirteenth century is beyond doubt. The excavated sites were nearly destroyed by the last Mongolian invasion, which took place in [illegible] date. We have the evidence of "Yakoubi," the great geographer who visited the ancient city of "Rhages" [illegible] most important site of excavations in 1229, when he found it destroyed. Other historical documents

No. 1.—ROYAL VASE FOUND AT SULTANABAD.



No. III.—ROYAL DRINKING BOWL: EXTERIOR

No. III.—ROYAL DRINKING BOWL: INTERIOR

establish that other excavation sites were destroyed recently, they are not much earlier than the thirteenth century.

A royal vase found at Sultanabad may be cited as an interesting example of the early thirteenth-century period. The vase is in blue and grey glaze relief, a band of Kufic inscription surrounds the upper part of the body.

Some of the specimens bear marked traces of ancient Roman and Byzantine art, while the early Arabic inscriptions leave no reasonable doubt in the mind of the student that the Persians fully mastered the art of making earthenware more brilliant immediately after the conquest of Persia by the then primitive Arabs in the seventh century, who brought with them the art of making glass, inherited from the ancient Greeks and Romans.

The Persians later on added the clay and developed the art of drawing and designing, enriched by application of gold and enamel, to a perfection which resulted in the production of such wonderful specimens that the world saw no parallel in either the older or later ceramic productions of any other nation.

No more interesting example of the ceramics of this period can be cited than the Royal Drinking Bowl, or Cup, a memorial cup presented to a monarch in memory of a victorious battle. The interior decoration consists of the monarch surrounded by a laurel wreath while standing and slightly bowing: three warriors

No. IV.—LUSTRE PLATE DISCOVERED AT VERAMIN

on horseback following each other in a straight line, divided into three oblong compartments, each containing one warrior in different colours and in polychrome; four circular panels containing four personages seated, and in various coloured and designed robes. Round the rim is an elaborately drawn Kufic inscription on pale blue ground: on the exterior, in a circular base, the king is represented mounted on horseback, which is surrounded by four figures, of which one is the monarch seated, holding in one hand (the right) a cup, and in the other (the left) a bunch of laurels. Opposite to this is a female figure holding a harp and playing it, and two dancers in opposite directions performing dances. These four figures are divided by four elaborately drawn polychrome arabesque oblong ornaments. Round the rim on the upper part of the bowl there is another band of blue enamel containing inscriptions executed in white. The whole decoration which is polychrome, is heightened by pleasant shades, sprinkled with pure gold in plates. The edge of the bowl has been cut to be gilt, the traces of which remain, whilst the material of the bowl is exceedingly thin, perhaps the best ever seen, and is of ivory whiteness. When discovered it was broken in three pieces and subsequently joined, no piece being missing. The entire decoration is preserved completely and is an unique piece of the ninth or tenth century, and was discovered in Khorassan.

Nasiri Khosrau during his travels in the eleventh century which he mentions that he saw wares so fine that one could see one's hand through the sides of a vase, probably refers to this kind of translucent specimen which the explorer's spade brings to light again after many centuries.

There is in the South Kensington Museum an

example of the marvellously fine wares presented to the Museum by the writer. This is a royal drinking bowl of ivory whiteness and of extremely light and thin material. The decoration throughout is of fine enamel, slightly raised. The centre consists of a circular disc of eight-petal design, and on the interior [illegible] a figure of Vishnu incarnation.

We have no proof as yet to establish that Persians made enthusiastic [illegible] the production of this ceramic [illegible] have made discoveries [illegible] that they worked in accordance [illegible] to the different [illegible] century, elsewhere [illegible] much as other [illegible]

It is [illegible] that the first attempts of the Chinese to imitate the art of application of gold to their stoneware objects [illegible] was practised by Persian [illegible] the Mongols [illegible] to an end. The [illegible] of this [illegible] one of gold [illegible] corresponding [illegible] colours of the [illegible] enamels still [illegible] a strong appeal. A [illegible] little plate, fully [illegible] in its decoration, [illegible] [illegible] [illegible]

No. VI.—BROWN LUSTRE BOWL FOUND AT RHAGES

No. VIII.—BOWL DISCOVERED AT SULTANABAD
12TH CENTURY

and third invasion by Mongols, but Eastern forms more than their predecessors, and the human figures are of Mongolian type. Such wares justify fully the remarks of Charles Hercules Read, of the British Museum, the great authority on Persian earthenware, in his excellent introduction to the catalogue of the exhibition of the Burlington Fine Arts Club, held in 1908 for the faience of Persia and Asiatic Turkey. He says: "Perhaps the most striking quality displayed by the Persian wares, both in their earlier and later developments, is a kind of coyness that withholds the full sight of their charm until the

owner has matured greater knowledge by long acquaintance. The subtle qualities of some of the earlier lustre vases, displaying here and there a mere spark of ruby or golden light shifting and evasive, form a remarkable contrast to the bold and obvious brilliancy of the products of Damascus and Rhodes. Gorgeous and grandly decorative as these are, there can be no question that the Persian potter moved on a higher plane and breathed an infinitely rarer atmosphere."

These remarks, I think, are specially applicable to some of the pieces under notice—as, for example, a brown lustre drinking bowl of very fine material,

No. VII.—[illegible]

No. IX.—ENAMELLED BOWL, 13TH CENTURY, FROM RHAGES

having eight curves in the outer rim. The interior contains fifteen figures of warriors, of whom twelve are mounted on horseback and three on foot. Each figure is surrounded by a laurel wreath, indicative of triumph; round the interior is a narrow band decorated with Arabic inscription, and a similar band encircles the exterior rim, decorated with Kufic inscriptions. This piece was found at Rhages.

Another piece of this character is a vase on a flat foot ruby coloured with gold lustre. In the centre is a figure of a wild hare (which animals abound in central Persia) in a watchful attitude, standing amid long grass. The figure is surrounded by floral designs, and the exterior contains Persian inscriptions.

The excavations also revealed some more or less complete specimens of metal-work, inlaid in silver and gold; these also belong to the Mussulman epoch, but in small proportion to the ceramics I have mentioned. Of these I may cite a bronze tray, inlaid with silver and gold, with human figures and arabesque inscriptions and designs. Earlier specimens than the seventh century have not been discovered up to the present.

No. X.—EWER-SHAPED VASE DISCOVERED AT KHARAGHAN 12TH CENTURY

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.]*

ÆNEAS AND ANCHISES.

DEAR SIR,—In reply to the question of "Enquirer" in your January issue about paintings of *Æneas and Anchises*, it may be of interest to state that my mother has in her possession a fine old ebony and tortoiseshell cabinet on stand, which was bought at a sale many years ago at a very old Wiltshire house. The eight drawers and small central cupboard are painted with scenes from the *Iliad*, one of which represents Æneas leading a boy by the hand, and carrying Anchises on his back, flying from Troy, which is in flames on the right of the picture. There was a tradition with the original owners that the paintings were by Ruysdael.

Yours truly, ERIC A. MACKAY.

UNIDENTIFIED PORTRAIT (I).

DEAR SIR,—I should be pleased if one of your readers could identify this portrait, or if the unknown former owner of the painting, on which the signature

UNIDENTIFIED PORTRAIT (I).

"J. Reynolds" has been found, would kindly communicate with me. The picture has been bought at one of the London sales last November.

Yours faithfully, OTTO MEISL.

ANTIQUE SETTEE.

DEAR SIR,—I have read with interest the letter in "Notes and Queries" in the June number of your magazine from Mr. Alfred Hollowell. It is a coincidence that I have in my possession a settee of identical pattern as that reproduced in the photo, though the two smaller outside panels of the back are of the same shape as the centre. I purchased this, with a set of four chairs and a small square table, in India some years ago, and I understood that they came from one of the best known Parsi families in Bombay. The chairs are evidently similar to those Mr. Hollowell mentions as in one of the museums. I gathered that the wood was true ebony. I have also heard that some of these same chairs are to be seen in some of the temples in China, still in daily use. There was a fellow-settee to the one I have, but it had already been snapped up.

Yours very truly, JAMES BELL.

UNIDENTIFIED PAINTING.

GENTLEMEN,—I send herewith a photo of an oil painting to be inserted in THE CONNOISSEUR MAGAZINE for identification. The size of the painting is 30 in. by 25 in.

Yours very truly, W. L. BALLIAN.

PORTRAIT BY LANDSEER.

SIR,—I have been much interested in reading the correspondence regarding the *Portrait by Landseer* of the April number. I can confirm the information in the May number. The portrait is that of one of my father's sisters, and was painted by James Inskipp. We have the engraving, but have lost sight of the original drawing. I do not know if this information will be of any use to you.

Yours faithfully, CONSTANCE HEMSLEY.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—We should be greatly obliged if you would insert the photograph enclosed with a view to ascertain the personality as well as the painter. The painting is on wood and measures 28 in. by 22 in.

Yours truly,

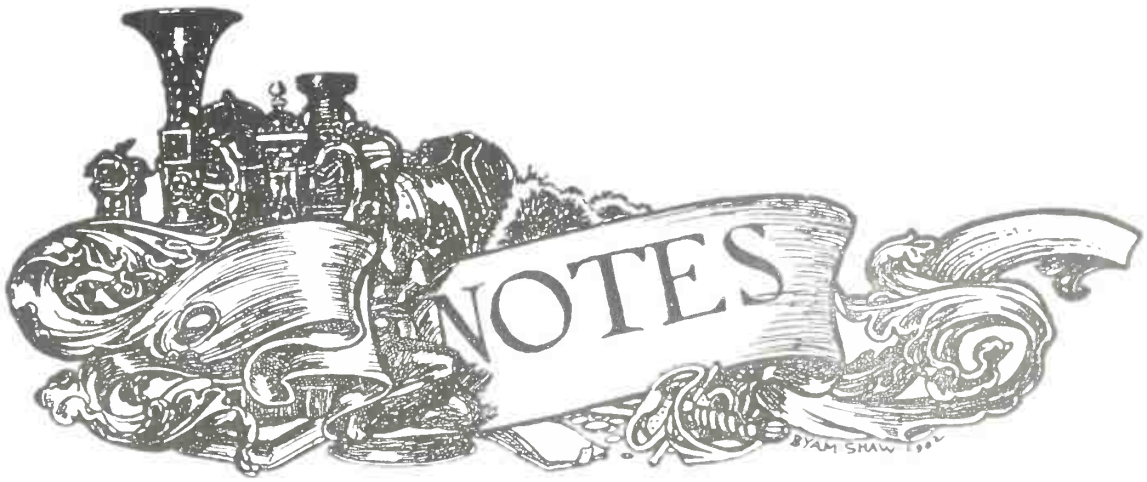
SVENSKA KONSTSAMLAREFÖRENINGEN.

ANTIQUE LEAD PLAQUE.

DEAR SIR,—I have a very curious old plaque in lead and copper (or some other such metal, as it turns green in the rain) of (I believe) Queen Elizabeth in her latter days, almost life size. Could you tell me anything about it? Mr. Watts of the South Kensington Museum has seen it, and considers it most interesting. Could it have been applied on the front of a house or public building? There is no doubt as to its being genuine. Could you give me any idea as to its real value?

Faithfully yours, A. C. KEIGHLEY.

ANTIQUE LEAD PLAQUE.



An Old Coronation Spoon

In the Rijks Museum at Amsterdam are many historical treasures of special interest to Englishmen—fine English miniatures, silver plate, commemorating Dutch and English naval battles, and other objects of great rarity and value. A piece of seventeenth-century silver of peculiar interest in this the coronation year of King George V. is a Dutch spoon made in commemoration of the coronation of two other English sovereigns, namely, William and Mary. As will be observed in the accompanying illustration, the handle is surmounted by standing figures of the King and Queen holding their sceptres. The handle and bowl are devoid of all decoration, and are typical in shape and size of the silver spoons made not only in Holland but also in England at this period.

AN OLD CORONATION SPOON

Chippendale Long-Case Clock

The beautiful mahogany Chippendale long-case clock illustrated has a few remarkable features, and a few details regarding same may be interesting to some of the readers of The Connoisseur Magazine.

The clock stands nine feet high, the head being twenty-five inches wide, and it is in a beautiful state of preservation. On the door of the case is a reliable barometer. The clock dial is an artistic piece of workmanship in brass and silver. The outer circle of the dial, as will be seen on the photo by aid of the magnifying glass, is a perpetual calendar, which is adjustable by means of a sliding ring. The inner circle against the ornamental scrolls in the centre gives the signs of the Zodiac, and on the brass scrolls in the centre are the following words:—"The man is yet unborn that duly weighs an hour." On the outside circle of all are described all the moveable feasts at their respective dates given every year by means of the sliding ring before mentioned. In a recess in the centre of the higher dial is a moveable moon which revolves according to the moon's phases, and above this is an indicator stating the age of the moon. Underneath the recess are indicated the times of high-water at Liverpool, London, Hull, and Bristol. Below the moon there is also an indicator showing the difference between the Solar time and Greenwich time. There is a moving sun which rises and sets daily behind the two painted screens according to the seasons. The painted screens also have a rising and falling action which, combined with the hour figures on the upper dial, give the daily time of sunrise and sunset. The inner circle of the upper dial gives the degrees of the amplitude north and south on the left-hand side, and on the right-hand side it gives the degrees of declination north and south. At the bottom of the lower dial on a black ground are the following letters—DCBAGCFE, which, I presume, stand for the notes of the bells, of which there are six small ones for the quarter-hour chimes and one large hour bell. There are also a repeating arrangement and stop-striking arrangement.

It will be seen from the date finger on the dial that the photo was taken on the 8th of March some years ago, the sun

rising about 6.30, and setting about 5.30. The time was 10.37, which is verified by the sun's position, which is also about 10.37. The clock or Greenwich time was therefore about twelve minutes fast compared with the Solar time. It will also be observed that the age of the moon on that date is indicated at about 22 days 1 hour, and that the times of high-water indicated were as follows: — LIVERPOOL, 4.15; LONDON, 7 o'clock; HULL, 11.15; and BRISTOL, 12 o'clock.

The maker's name on the clock underneath the edge of the sun is BARKER, WIGAN, and according to Britten's book on old clocks, Barker died in 1760; so from this it would seem that the clock must have been made between 1740 and 1760.

In conclusion I may say the clock keeps splendid time, and the astronomical *(sic)* parts are in perfect order. The clock is not only extremely ingenious from a mechanical standpoint, but it is also exquisite in appearance.

It would be interesting to me to know if any of your readers have ever seen such a clock.

CHIPPENDALE LONG-CASE CLOCK

Sussex Iron Fire-backs
By P. Miller

IN certain remote country districts it is still possible to meet with the old-fashioned flat hearth, where the oak logs blaze merrily in our midst, and where the quaint iron "fire-back" and "brand-irons" still pertain, as in days of yore. There is, certainly, no more attractive feature of the English home than its chimney corner, the shrine in winter of all the inmates, and the cherished haunt of all idlers and gossips from without. And nowhere is one more likely to encounter such a fireside than in rural Sussex, famous from Roman days for its iron-fields, and, from the reign of Henry III. down to the end of the nineteenth century, so noted as to have earned for itself the title of the "Birmingham" of that date. The earliest record of the Sussex iron-works occurs in 1266, when, after the battle of Lewes, the inhabitants of that town were permitted to raise funds for the repair of their walls by charging a penny for the toll of every cart laden with iron, and a halfpenny toll for every horse-load. Some twenty years later, Master Henry of Lewes was paid a considerable sum of money for the iron-work in connection with the monument to Henry III. in Westminster Abbey, and subsequently Sussex had the dignity of providing three thousand horse-shoes and twenty-nine thousand nails towards the equipment of an expedition against Scotland, undertaken by Edward III. A local rhyme tells how

> "Master Huggett and his man John,
> They did cast the first can-non."

It appears, however, that a certain Ralph Hogge can, in reality, claim this distinction. In any case, several examples of early cannon of Sussex manufacture exist, notably the Bodiam Castle mortar of cast and wrought iron of early fifteenth century date, and also the Pevensey Castle gun bearing the cypher and badge of Queen Elizabeth. Other models are preserved in the Tower of London. The general history of the iron-works is not the subject in question, otherwise much might be written concerning its rise and fall. During the sixteenth century, it is worthy of remark that even the Ashburnhams, Pelhams, Sidneys, and Howards did not disdain to augment their fortunes by the manufacture of iron goods, and Drayton, in his *Polyolbion*, refers to the forests personified under the title of "The Daughter of the Weald," who

> "Under the axe's stroke, fetched many a grievous groan,
> When as the anvil's weight, and hammer's dreadful sound,
> Even rent the hollow woods and shook the queachy ground."

SIXTEENTH-CENTURY FIRE-BACK DECORATED WITH ROYAL ARMS, AND INSCRIBED "MADE IN SUSSEX BY JOHN HARVO"

Peaceful to-day, and far removed from all but country sounds, are the spots once so busy and so thriving. Only the fruits of their works now remain, and it is of the fire-backs and brand-irons there manufactured that we are about to speak. It is only within recent years that the antiquary has interested himself much in the details of these curious remnants of the chimney corner, and at the present time, when there is a reaction in favour of the flat hearth or "down-fire," the fire-back, and its attendant and-irons, or "brand-irons" as they are locally termed, are the subject of deserved attention.

The earliest designs for fire-backs are of quite irregular pattern, and merely decorated in a hap-hazard way with fleur-de-lys, crowns, and portions of twisted cable, roughly impressed, and sometimes bearing the figure of a human hand, a pair of compasses or some other article of use. Subsequently more elaborate designs were transferred, and some interesting carved oak models are in the possession of Lord Ashburnham. The Royal Arms were always a favourite subject of ornament, and at the end of the sixteenth century private owners began to adopt heraldic designs. Of this class there are countless examples, varying from those of Viscount Montague, the Duke of Buckingham, and other noble personages, to the small country squire who happened to be armigerous. A fine Elizabethan fire-back bears the Royal cypher E.R., and, on a shield, the Tudor Rose surmounted by a crown, and surrounded by the Garter and mottoes with the date 1571. Many of these heraldic designs exhibit coats of arms with sundry quarterings, and are of considerable beauty and artistic merit. Those bearing the arms of the Ashburnham family: *Gules, a fesse between six mullets argent*, and the crest, an ash tree springing from a ducal coronet, are probably relics of the once famous Ashburnham furnaces. In the account book of the Reverend Giles Moore, a Sussex rector of the seventeenth century, the following entry appears:

"I payed Edward Cripps for an iron plate for my parlour grate with, Mr. Mitchelbourne's arms upon it, 10s."*

At a later period is noticed "a kitchen plate cast for my kitchen chimney weighing 100 lb. 3 qr. marked G.M.S. cost 13s." and also "a paier of iron dogs with brasse heads 5s. 6d."

In an old diary left by John Stapley, a Sussex squire, under date 28th January, 1733, appears the notice of "new brand-dogs for the Hall at Hickstead,

* Mr. Michelbourne was the patron of the living.

SEVENTEENTH-CENTURY FIRE-BACK WITH ROYAL ARMS AND CIPHER, AND DATE 1635

which my father . . . had ordered some time before his death, in which were cast the Stapley coat-of-arms with his initials A.S. over it, and the date 1732 below. For the casting of these I paid £2 4s. 8d., and two shillings and fourpence more for the expense of getting them home."

Period fire-backs have, perhaps, the chief interest by reason of the curious designs often depicted on them. A rare example, on which is portrayed the martyrdom of a man and woman, is thought to represent a local iron-master who suffered death at the stake in 1557. The man and woman are shown back to back, bound with a chain round the waist, their hands raised in an attitude of prayer. The lower part of the design is hidden in leaping tongues of fire. Another interesting example depicts a certain iron-master in his own furnace, sledge-hammer in hand, surrounded by the implements of his trade, and accompanied by his faithful dog; it is inscribed "Richard Lenard ate Bred [Brede] Fourms," and bears the date 1636. Much might be said on the subject of allegorical, Biblical, and classical designs, all of which occur in considerable numbers; but perhaps the most remarkable design ever used was a facsimile of an iron grave-slab, which seems to have been much favoured. The original at Crowhurst commemorates Mistress Anne Forster, and, besides a lengthy memorial legend, bears portraits of two daughters, and two sons of the deceased lady. No doubt many an unlettered cottager boiled his kettle and cooked his stew in front of this peculiar design, little appreciating its full significance, or comprehending its inscription, which runs as follows:

HEE LIETH ANE FORST
E DAUGHTER AND
HEYR TO THOMAS
GAYNSFORD ESQUIER
DECEASED XVIII OF
JANUARI 1591 LEAVING
BEHIND HER II SONES
AND V DAUGHTERS.

BURLINGAME
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LIB.

'TIS THE PACE THAT KILLS

ONE OF A SET OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD"

Iron grave-slabs are plentiful in Sussex, though there is probably no other instance such as the foregoing. At Burwash is to be found the earliest existing example of the product of the local furnaces, a monumental slab of fourteenth century date, inscribed "Orate p. anmina Jhone Coline." The history of the fire-dogs, or brand-irons, as they are variously termed, is as interesting as that of the fire-back. The former, indeed, are probably of earlier origin, by reason of their greater necessity, although they do not present so much surface for decoration, and are, consequently, of less remarkable design. They are very commonly armorial, and some are formed of grotesque human figures, the costume of which is helpful in assigning a date to the design, though not, of course, to the actual casting—many patterns having been in favour during a considerable period. A curious pair of fire-dogs, attributed to the first quarter of the seventeenth century, are composed of the figure of a man, holding in the right hand a long-stemmed pipe, and in the left a capacious beer jug. The general design invariably follows, more or less, the style of architecture in vogue at the period, some examples being distinctly Gothic in treatment. Dated specimens of fire-dogs exist from the end of the fifteenth century. Some of these bear the sacred monogram J.H.S., others are decorated with the Pelham buckle, whilst an especially interesting pair, dated 1571, bear the Royal arms and the initials E.R. In conclusion, it may be mentioned that there are many products of the Sussex iron-works to which we have not referred, and which are the subject of much attention from collectors. Among the chief of these are the Elizabethan "dog-grates," "bacca" tongs, and "rush-light holders," to say nothing of less important items of domestic use in days of yore.

LATE SEVENTEENTH-CENTURY FIRE-BACK TAKEN FROM A DUTCH MODEL REPRESENTING "THE CHOICE OF HERCULES"

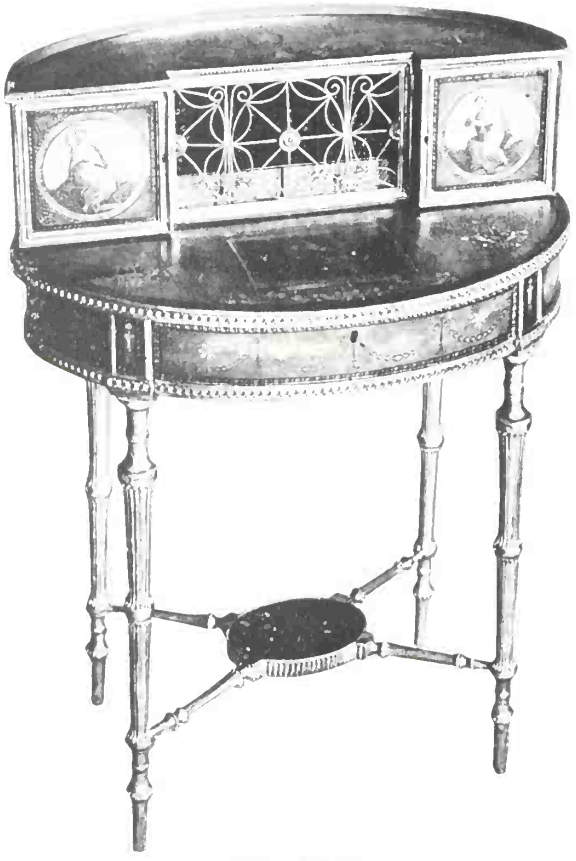
An Adam Table

The lady's boudoir table illustrated is a fine example of the work of the Brothers Adam. The top is decorated with an urn, festoons of flowers, and honeysuckle, and the subjects of the panels are classical. The groundwork is of apple-green.

Our Plates

The work of Justus Sustermans (1597-1681) has perhaps hardly received the attention it deserves. A scholar of Simon de Vos and F. Pourbus, he was considered in his lifetime as little inferior to Van Dyck, an estimate which is not gainsaid by his fine *Portrait of Giovannetta*, which is reproduced in the present number. A pair of interesting silhouettes are those by A. Farberger, of Paris, the originals being painted in black on gold. The identity of one of the subjects, painted in 1791, has not been discovered, but the other, which is probably of an earlier date, is that of the well-known *William Murray, 1st Earl of Mansfield*, described by Macaulay as "the father of modern Toryism." An able lawyer and great debater, he earned the opprobrium of the mob by his verdicts in cases of seditious libels, and paid the penalty by having his house burned down during the Gordon riots. The two plates, *The Charmers* and *'Tis the Pike that Kills*, are reproduced from old English engravings in colour, the former being after the work of the Rev. M. W. Peters, R.A., and the latter forming the first of a set of four of *Hunting Accidents in Wood and Field*. The plate of *The Manor House, Ilchin*, is interesting as representing the perfect restoration of a fine old Queen Anne mansion. Ilchin is a type comparatively common in London a few years ago, but which, owing to the depredations of the house-breakers, has now almost altogether disappeared. Similar devastation has been carried out in the country towns, and too often, when these beautiful old houses have

been suffered to remain, their owners have gradually robbed them of their contents—their wealth of old furniture, and their nobly panelled interiors designed by Wren, Kent, Vanbrugh, and their contemporaries, being replaced by modern work, so that the mansions have become but as empty shells. Precisely the opposite operation has been carried out at Hitchin—a mere shell of a house being restored to its former state with a completeness that must be the delight of every archæologist.



ADAM TABLE

The house itself is of considerable interest. It was built in the first years of Queen Anne, in the conventional manner of the time, with simple red bricks relieved by rubbed mouldings, its plain barrack-like exterior forming an attractive contrast to the beautiful decoration of the rooms within. In this state it lasted till within the early part of the nineteenth century, when it fell upon evil days, the original panelling was removed and the staircase were destroyed to make place for those of later pattern. A few years ago Messrs. Phillips, the present owners, unearthed an early wet plate photograph showing the exterior of the Manor House before the alterations took place.

With all the ardour of true archæologists they set themselves to reconstruct it and to replace the pleasing features of former days. This, however, was no simple matter to be entrusted to a builder or to be hurried in a hurry. On the contrary Messrs. Phillips devoted several years to the contemplation of their task and have adhered almost entirely to their original intention of carrying it out with old material. Such a procedure could not be completed in a short space of time, and for the past two or three years the firm have been employing their agents all over the country with a roving commission to rescue from destruction any fine interior woodwork, ceilings or mantelpieces existing in houses about to be demolished.

In this manner the wonderful old panelling and carving to be seen at Hitchin has been acquired. Those rooms which were of suitable dimensions to fit the walls of the building have been re-erected upon the spot.

It is difficult to convey the pleasing results of these alterations. The house once more possesses its former appearance, and with it has come back the old-world atmosphere that always clings to such places. One passes from room to room with the feeling that nothing has changed during the long space of time which has elapsed since it first was built.

Books Received

English Pastels, 1750-1830, by R. M. Sée, £2 2s. net; *How to Understand Sculpture*, by Margaret Thomas, 6s. net. (G. Bell and Sons.)

The Herkomers, Vol. II., by Sir Hubert von Herkomer, 7s. 6d. net; *Training of the Memory in Art*, by Lecoq de Boisbaudran, translated by L. D. Luard, 6s. net. (Macmillan.)

Art in France, by Louis Hourticq, 6s. net. (Heinemann.)

The Post Impressionists, by C. Lewis Hind, 7s. 6d. net. (Methuen.)

Turner's "Liber Studiorum," miniature edition, 1s. net. (Gowans & Gray.)

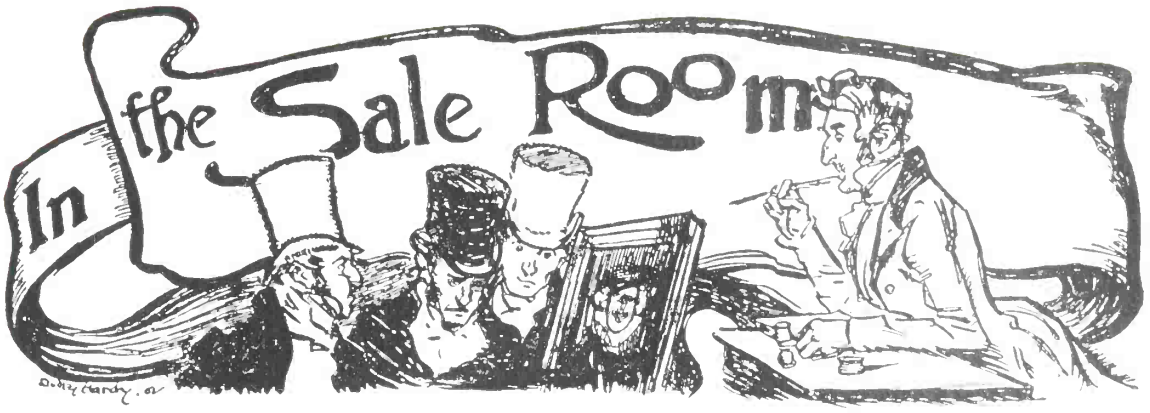
Hertfordshire Abbey and the Antiquities of the Coronation, by W. R. Lethaby, 2s. 6d. net. (Duckworth.)

Nature and Art, by Anthony M. Ludovici, 4s. 6d. net. (Constable.)

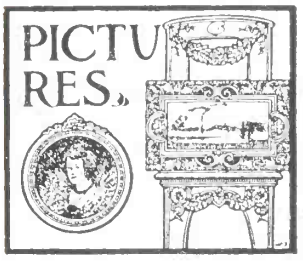
Fugue Called, by Pierre-Paul Plan; *Peintres Anciens des Musées Royaux des Arts de Bruxelles*, by E. Van Overloop. (G. Van Oest & Co.)

A Bibliography of Daffodil and Tazetta, by W. T. Freemantle. (Pawson & Brailsford.)

THE FRONT OF THE MANOR HOUSE
HITCHIN



THE month of May, 1911, must always figure prominently in the annals of picture sales, for, after an interval of nearly twenty years, two important collections of Early Italian pictures came up for dispersal, whilst three sales produced the enormous sum of £214,243. The picture sales (16 in number) were of an extremely interesting character throughout the month; but those of Sir William Abdy and the late Charles Butler somewhat overshadow all the others. The family portraits and old pictures, formerly the property of Lord John Thynne, who inherited them from his uncle, the second and last Lord Carteret who died as long ago as 1838, sold on May 1st, included many of historical interest, but, for the most part, by unknown artists; they were mostly "human documents" rather than artistic treasures, and it is a matter of great regret that some of them—particularly the portrait of that national hero, Sir Richard Granville—were not secured for our National Portrait Gallery. It is, we believe, the only authentic portrait in existence, and was now sold for only 265 gns. There were four portraits by J. Van der Banck, the more important of which was the whole-length of *Lady Georgina Caroline Spencer*, daughter of John Earl Granville, in white satin dress, standing in a landscape, 99 in. by 57 in., 300 gns.; another interesting whole-length was by M. Dahl, *Frances Lady Worsley*, in red dress with blue cloak, 99 in. by 57 in., 220 gns. The Thynne pictures realised £4,152 4s. 6d.



THE late Sir William Neville Abdy's collection of highly important pictures by Old Masters was chiefly formed many years ago by the late owner, who purchased most of them in Florence and elsewhere on the Continent. Little or nothing seems to have been known as to their previous histories, and as they were purchased during a period of great unrest in Italy, probably the vendors did not care to go very particularly into the question of provenance. A few were exhibited at the Old Masters in 1881, and attracted a good deal of notice. Nearly the whole of the collection was lent to the "Exposition de Tableaux aux Profit de l'Œuvre des Orphelins d'Alsace-Lorraine" held in the Salle des Etats at the Louvre, in Paris, in 1885, with some other pictures, notably two Gainsborough portraits which were not included in the sale, which, with nine pictures the property of Florence Lady Abdy, now produced £68,064 14s. 6d. for 141 lots. Taken in the order of sale, the more important pictures were: J. Fyt, *A Dead Hare, Mallard, Partridge, and other Birds*, 53 in. by 37 in., signed and dated 1670, 290 gns.; Roger Van der Weyden, *A Triptych*, the centre panel with The Crucifixion, with an extensive landscape, the left wing with the Madonna and the Magdalen, and the right wing with St. Veronica and St. Mary of Egypt, the centre panel 10 in. by 7½ in., 900 gns.; Lucas Cranach, *Virgin and Child*, on panel, 30 in. by 22 in., signed with monogram, 650 gns.; Jacopo Bassano, *The Adoration of the Magi*, 37 in. by 51 in., 1,300 gns.; two by Sandro Botticelli, *The Nativity of the Saviour*, painted *in tempera*, arched top, 59 in. by 52 in., 1,950 gns.; and *A Scene from the Life of Zenobius*, panel, 20 in. by 59 in., 10,800 gns. this was purchased for the Metropolitan Museum of New York. It probably forms part of a series illustrating events in the life of the Saint, of which two panels were bequeathed to the nation by the late Dr. Ludwig Mond, and a third panel is in the Dresden Gallery; Canaletto, *Northumberland House and Charing Cross*, and *Northumberland House from the River*, a pair, 22 in. by 35 in., 800 gns.; A. Mantegna (catalogued as by Vittore Carpaccio), *A Picta, with St. Jerome and the Prophet Isaiah*, on panel, 27 in. by 33 in., inscribed "Andreas Mantinea" on a cartellino at the bottom, 12,300 gns.—this is the highest price ever paid at auction in this country for an Italian picture: Cima da Conegliano, *Madonna and Child*, panel, 28 in. by 22 in., 1,500 gns.; School of Piero di Cosimo, *The Story of Perseus*, a pair, 18 in. by 63 in., 620 gns.; Dello di Niccolo Delli, *The Triumph of Time and Love*, panel, 17 in. by 60 in., 690 gns.; Dosso Dossi, *Portrait of the Duke of Ferrara*, three-quarter figure, life-size, in armour, 50 in. by 39 in., 1,050 gns.—in connection with this portrait it may be mentioned that

The Abdy Pictures

in the catalogue of the collection of that generous patron of art, Paolo Giovio (who was born in 1584, and who died at Rezzo in 1650). No. 157 is "un ritrattino del duca Ercole di Ferrara in tondo di mano del Dosso": Piero della Francesca, a pair of cassone fronts with betrothal and marriage ceremonies, panel, 19 in. by 42 in., 930 gns.; Raffaellino del Garbo, *The Madonna and Child Enthroned*, panel, 54 in. by 19 in., 320 gns.; Domenico Ghirlandaio, *The Annunciation*, formed of two panels set in one frame, 51 in. by 58 in., 1,300 gns.; Ridolfo Ghirlandaio, *The Madonna and Child with St. John*, panel, circular, 48 in. diam., 2,050 gns.; two by Giorgione, *Holofernes in Rome and his Mistress Reading the Pope's Legate*, panel, 21 in. by 33 in., 2,415 gns.; and *Portrait of a Venetian Gentleman*, panel, 21 in. by 16 in., 325 gns.; Andrea Mantegna, *Portrait of Ridolfo Gonzaga, Prince of Mantua*, panel, 18 in. by 12 in., 320 gns.; Matteo di Giovanni, *The Wedding of Lodovico Sforza*, panel, 15 in. by 24 in., 440 gns.; Bernardino Pinturicchio, *The Madonna and Child with Saints*, panel, circular, 35 in. diam., 900 gns.; Antonio Pollaiuolo, *The Discovering of Deceit*, a pair, on panel, 30 in. by 62 in., 1,200 gns.; Andrea da Solario, *Portrait of Giovanni Bentivoglio of Bologna*, 1450-1508, bust, black dress and cap, panel, 17 in. by 14 in., exhibited at the Old Masters in 1881 as by Francia, 4,000 gns.; Cosimo Tura, *Portrait of a Gentleman*, panel, 13 in. by 9 in., exhibited at the Old Masters in 1881 as a portrait of himself by Francesco Francia, 1,850 gns.; Bartolommeo Vivarini, *The Ascension of the Virgin*, panel, 20 in. by 13 in., arched top, 1,700 gns.; two by Gentile da Fabriano, *The Adoration of the Magi*, panel, 70 in. by 33 in., 3,650 gns.; and a set of four panels, forming the predella of a picture, all about 8 in. by 11 in., 850 gns.; and #2, B. Montagna, *Portrait of a Gentleman*, in black dress, 25 in. by 23 in., 1,600 gns.

Mr. Arthur Kay's pictures and drawings, May 11-12, included some which apparently did not reach the reserves at his sale, May 11th, 1901, and only a few of the 201 lots which realised £7,567 10s. 6d. call for notice. W. Van Aelst, *A Bunch of Flowers and Shells*, 32 in. by 25 in., signed and dated 1660, 280 gns.; F. Pourbus, *Head of a Lady*, in dark dress and cap, panel, 8 in. by 7 in., 170 gns.; C. Janssens, *Portrait of Lady Dacres*, in red and white dress, 29 in. by 24 in., signed and dated 1622, 150 gns.; M. J. Mierevelt, *Portrait of Frau Johannes de Hont*, in black satin dress, panel, 26½ in. by 23 in., signed and dated 1638, 170 gns.; J. Verhaet, *Rebecca and Eliezer Meet at the Well*, 37 in. by 53 in., 185 gns. The modern pictures and drawings of three Scotland Yard officials—the late Edgar Smith, J.P., the late Benjamin Smith, and Mr. J. W. Smith—were sold on May 13th, the remainder of the property including several pictures by E. Burton Knight: *Shepherd's Hill-side Cliff*, 20 in. by 33 in., 280 gns., and *Hebden Moor*, 25 in. by 35 in., 1895, 110 gns.; H. De La Thangue, *Evening Hush*, 69 in. by 57 in., 1889-90, 250 gns.; two large pictures by J. A. Hamilton, *La Morena*, 98 in. by 103 in., exhibited at the Salon, 1883, 1,450 gns.; and *La Cabaret*, 72 in. by 58 in., exhibited at the Salon, 1881, 1,050 gns.; E. Verlat-Schoven, *Ewes, Lambs and Poultry in a Barn*, 28 in. by 44 in., 1870, 200 gns. At the sale of the late Mr. G. E. E. Bellis's collection at King's Norton, Birmingham, on May 17th, there were: G. F. Watts, *Britomart*, 2,300 gns.; two by Sir L. Alma-Tadema, *A Roman Amateur*, 825 gns., and *Autumn Leaves*, 350 gns.—this latter was bought for the Birmingham Art Gallery; and J. F. Lewis, *Lilium Auratum*, 800 gns.—this is probably the picture which was sold in the David Price sale at Christie's April 2nd, 1892, for 800 gns.

The sale of pictures by Old Masters and by artists of the Early English School on May 11th produced one of the highest totals ever realised at a single day's sale in England—£92,411 8s. 6d. The properties included those of Mr. George Wilder, of Stansted Park, the late Sir William Agnew, Mr. Norman Forbes Robertson, and others. Raeburn's whole-length portrait of *Mrs. Robertson Williamson*, in white dress with pale pink satin coat or cloak, 94 in. by 58 in., "the property of a gentleman," carried off the honours of the sale, for, starting at 1,000 gns., it reached the enormous sum of 22,300 gns., the highest price ever paid at auction in this country for a single picture. Mr. Wilder's collection included an interesting portrait by an unknown artist, but probably Mary Beale, of *Abraham Cowley, the Poet*, in grey cloak with long flowing hair, 29 in. by 24 in., 115 gns.; P. Morelse, a companion pair of portraits of a *Gentleman and his Wife*, 38 in. by 30 in., signed with initials and dated 1632, 1,550 gns.; A. Cuyp, *Herdsmen and Cattle*, 26 in. by 34 in., fully described in Smith's *Catalogue* (No. 125), and purchased at Phillips's in 1826 for 500 gns., now brought 4,300 gns.; J. Van Der Heyden, *View at Valkenhof at Nimegen*, panel, 16 in. by 22 in., 480 gns.; and two by A. Van Der Neer, *Landscapes with figures*, 29 in. by 40 in., 850 gns.; and a *River Scene: Moonlight*, 23 in. by 30 in., 480 gns. Sir William Agnew's pictures included: G. H. Mason, *Blackberry Gatherers*, 30 in. by 22 in., exhibited at the Royal Academy, 1871, 135 gns.; G. F. Watts, *Thetis*, a small half-length nude female figure, 20 in. by 12 in., 130 gns.; Dirk Hals, a pair of *Interiors with figures*, panel, 9 in. by 13 in., signed, 240 gns.; Paul Potter, *Group of three Oxen and a Sheep in a Meadow*, panel, 11 in. by 15 in., signed and dated 1647, described in Smith's *Catalogue* (No. 79), 1,450 gns.; and Sir J. Reynolds, *A Girl with a Goldfinch*, 28 in. by 23 in., 360 gns.

Mr. Norman Forbes Robertson's collection included three by T. Gainsborough, *Portrait of Mrs. Bell*, whole-length, in white dress with blue bow, 90 in. by 58 in., 2,900 gns.; the companion *Portrait of Mr. Bell*, in dark dress with white stockings, 93 in. by 59 in., 1,600 gns.; and *The Cottage Door*, 57 in. by 46 in., 1,000 gns.; J. Hoppner, *Portrait of Mrs. Denison*, whole-length, in black dress, cut low at neck, and with short sleeves, 90 in. by 57 in., painted about 1797, 2,900 gns.; N. Maes, *Portrait of a Girl*, in green dress, 26 in. by 20 in., 230 gns.; J. Ochtervelt, *Lady in Red Jacket*, seated at a table, instructing her maid, 37 in. by 30 in., 600 gns.; Jan Van Ravenstyn, *Portrait of a Lady*, in black dress with white ruff, 25 in. by 19 in., 260 gns.; G. Romney,

The Infant Shakespeare attended by Nature and the Passions, 55 in. by 80 in., painted for Boydell's *Shakespeare*, 1799, 400 gns.

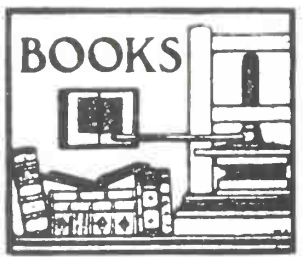
The miscellaneous properties included: D. Gardner, *Portrait of Mrs. Robinson, "Perdita,"* in long pink cloak, a dog before her, a drawing, 33 in. by 23 in., 1,100 gns.; J. Russell, a pair of pastel portraits of *Admiral William Bligh, of H.M.S. "Bounty,"* in blue naval uniform, and of *Mrs. Bligh*, in white muslin dress, 23 in. by 17 in., signed and dated 1791 and 1802, 410 gns.; W. Owen, *Mr. Barker and his two Daughters*, 50 in. by 40 in., 690 gns.—this is probably the group exhibited by Owen at the Royal Academy, 1794, as *Portraits of a Gentleman and his Daughters*; Rev. W. Peters, *Portrait of a Lady*, in white dress with pink sash, 20 in. by 24 in., 820 gns.; Sir T. Lawrence, *Portrait of Mrs. Locke (nee Jennings Weed)*, in pink dress with blue sash, 40 in. by 30 in., 2,250 gns.; H. Singleton, a pair, *The West End of the Town* and *The East End of the Town*, 14 in. by 17 in., 570 gns.; Sir T. Lawrence, *Portrait of Thomas Taylor, "The Platonist,"* in black dress with white stock, exhibited at the Royal Academy, 1812, 400 gns.; J. Zoffany, *Portrait of Mrs. Garrick*, in yellow coat over a blue bodice, 49 in. by 39 in., 280 gns.; Giorgione, *The Resurrection*, 40 in. by 37 in., 500 gns.—this realised 105 gns. at the Condover Hall sale in 1807; J. Berkheyden, *Interior of a Church with Figures*, 43 in. by 51 in., signed and dated 1697, 240 gns. Three unrecognised early portraits by T. Gainsborough, each about 29 in. by 25 in., *The Rev. Weldon Pigott*, Lord of the Manor and Incumbent of Brockley—he died in December, 1823, in black dress and gown with white bands, 1,000 gns.; his brother-in-law, *William Peters*, of Shepton Mallet, and The Crescent, Bath—he died in July, 1808, in plain coloured coat and yellow vest, 880 gns.; and *Mrs. Pigott (nee Jane Pigott)*, in yellow dress trimmed with gold and yellow beads, signed and dated 1760, 4,500 gns.—this lady was one of the fashionable beauties of Bath during nearly all the time that Gainsborough lived there; J. Hoppner, *Portrait of Sophia Bridget Burrell, afterwards Marchioness de Sandoval-Roy*, in white dress and cloak edged with fur, large black hat with white feather, 29 in. by 24 in., 4,500 gns.; P. P. Rubens, *Pan and Syrinx*, 19½ in. by 14 in., panel, 24 in. by 18 in., 1,050 gns.; Sir T. Lawrence, *Portrait of Mrs. Thomas Master (nee Mary Patton)*, sister of the first Lord Sherborne, in white dress with blue sash, 29 in. by 24 in., 1,250 gns.; G. Romney, *Portrait of Lady Glasgow, first wife of the 5th Earl*, in white dress with deep frills, 28 in. by 24 in., 4,000 gns.—this was painted in 1790, the artist receiving 50 gns. for it; J. Hoppner, *Portrait of a Lady*, in black dress with fur cloak, 30 in. by 25 in., 2,500 gns.; Sir H. Raeburn, *Portrait of Mrs. Andrew Wood*, in dark green dress with white muslin fichu, 29 in. by 24 in., 3,200 gns.; G. Morland, *The Public House Door*, 25 in. by 30 in., signed and dated 1792, 1,700 gns.; and Sir A. Van Dyck, *Portrait of John Ogenstierna, Chief of Sudermore, Baron of Kymeht*, in rich gold tunic, black breeches, pink stockings and large gold rosettes in his shoes, 82 in. by 40 in., 3,500 gns.

The Charles Butler Pictures

A SECOND of these distinguished connoisseur and collector, the late Mr. Charles Butler, appeared in THE CONNOISSEUR MAGAZINE, September, 1910, p. 40, and the sale of the first portion of his enormous collection of pictures at Christie's, on May 25th and 26th, fully maintained his wide fame as a man of knowledge and taste. The total of 220 lots announced to £53,500 4s., and in most cases enormous profits have been realised. The sale consisted only of the pictures from his town house, 3, Connaught Place, Hyde Park. Taken in the order of sale, the chief lots were: Ambrogio Borgognone, *Virgin in glory supported by Angels*, panel, 56 in. by 47 in., 310 gns.; A. Bronzino, *Portrait of a Lady* in black and red dress and rich cap, 24 in. by 17 in., 350 gns.; Vincenzo Catena, *Christ and the Woman of Samaria*, 50 in. by 53 in., 200 gns.; Cima da Conegliano, *The Saviour*, 62 in. by 55 in., 145 gns.; Girolamo Francia, *Madonna and Child and St. John*, 23 in. by 18 in., 200 gns.; Florentine School, *The Judgment Days*, 21 in. by 33 in., 330 gns.; Filippino Lippi, *The Story of Cupid and Psyche*, 16 in. by 50 in., 300 gns.—this cost 63 gns. in 1870; Andrea Mantegna, *Madonna and Child*, 20 in. by 19 in., 1,150 gns.; four by Marco di Giovanni, three pictures with the story of Camilla, all about 14 in. by 43 in., and probably painted as cassone fronts, sold for 320 gns., 420 gns., and 480 gns. respectively; and *Madonna and Child*, 23 in. by 17 in., 300 gns.; Milanese School, *Madonna and Child Enthroned with Saints*, 45 in. by 61 in., 320 gns.; Marco Palmezzano, *The Flagellation with St. Christina and St. John*, 33 in. by 30 in., signed and dated 1525, 260 gns.; Pordenone, *Salome with the Head of St. John the Baptist*, 15 in. by 36 in., 320 gns.; Bartolommeo Peruzzi, *Madonna and Child*, 25 in. by 18 in., 280 gns.; Vittore Pisano, called Pisanello, *Equestrian Portrait of Lionello d'Este*, 19 in. by 12 in., 310 gns.; three by Cosimo Rosselli, *St. Catherine of Alexandria with the Emperor Maximinus*, the second version of the picture, 62 in. by 62 in., 1,250 gns.—this was purchased for the National Gallery; *St. Nicholas of Bari and Saints*, 47 in. by 45 in., 1,100 gns.; and *Visions of Christ*, 15 in. by 27 in., 620 gns.; Andrea del Sarto, *Portrait of Agnolo Doni*, "Il Maraviglia," 36 in. by 27 in., 900 gns.—this cost 240 gns. at the Hamilton Palace sale in 1882; School of Zanobi Strozzi, *The Miracle of St. Nicholas*, 11 in. by 22 in., 260 gns.; two by Tintoretto, *Mars Seizing the Arms*, 45 in. by 70 in., 750 gns.—this was bought in 1882 for 185 gns.; and *The Resurrection*, 74 in. by 56 in., painted in 1552 for the noble family of Da Mula, 250 gns.—this cost 65 gns. in 1880; Titian, *Virgin and Infant*, 54 in. by 50 in., formerly in the collection of Charles I., and afterwards purchased for the King of Spain, but subsequently carried away from that country by Joseph Bonaparte, and brought to London, 2,000 gns.—this was purchased in 1880 for 410 gns.; Paolo Uccello, a pair of *Miracles of St. Ivo*, 23 in. by 61 in., 2,000 gns.; Palma Vecchio, *Holy Family with St. Catherine*, 25 in. by 35 in., 280 gns.; three by Bonifazio Veneziano, *Holy Family with St. Elizabeth, St. John and the Shepherds*, 34 in. by 52 in.,

1,300 gns. (this cost 700 gns. in 1886); *The Adoration of the Shepherds*, 36 in. by 90 in., 620 gns. (this cost 380 gns. in 1886); and *Holy Family with Saints*, 44 in. by 71 in., 350 gns.; two by Andrea del Verrocchio, *Madonna and Child*, 25 in. by 18 in., 6,000 gns. (this cost 430 gns. in 1894), and *St. Jerome, St. Joseph and a Donor*, 50 in. by 54 in., 420 gns.; Andrea Mariotto di Viterbo, *Madonna and Child enthroned with Saints*, 69 in. by 68 in., dated 1484, 520 gns.; Bartolommeo Vivarini, *Death of the Virgin*, 75 in. by 59 in., dated 1480, 900 gns. (this cost 210 gns. in 1886); Domenico Campagnola, a legendary subject, probably *St. George and the Dragon*, 29 in. by 53 in., 300 gns.; *Girolamo da Santa Croce*, 18 in. by 27 in., 400 gns.; Taddeo Gaddi, *Virgin and Child enthroned*, 21 in. by 13 in., 1,050 gns.; Bernardino Pinturicchio, *Madonna and Child*, 34 in. by 25 in., 1,050 gns.; Andrea Previtali, *Madonna and Child with a Donor*, 32 in. by 28 in., 250 gns.; G. B. Tiepolo, *The Holy Family*, 19 in. by 14 in., 500 gns.; J. Highmore, *Portrait of Mrs. Pritchard the Actress*, in grey damask dress, 40 in. by 50 in., 750 gns.; R. Wilson, *River Scene*, 34 in. by 45 in., 200 gns.; J. C. N. Perin, *Portrait of a Lady*, in blue dress trimmed with lace, 25 in. by 20 in., signed and dated 1770, 420 gns.; School of Albrecht Dürer, *David and Judith*, 17 in. by 21 in., 380 gns.; Lucas van Leyden, *St. Catherine of Alexandria*, in blue dress, 15 in. by 10 in., 200 gns.; P. Moreelse, *Portrait of Lucy Harington, sister of Sir Philip Sydney*, in dark brown dress with slashed sleeves, 43 in. by 33 in., 400 gns.; two by Jan Mostaert, *The Magdalen Reading*, 17 in. by 14 in., 250 gns., and *Virgin and Child*, 11 in. by 8 in., 260 gns.; J. Van Os, *Flowers and Fruit*, 37 in. by 28 in., signed, 210 gns.; P. P. Rubens, *The Departure of Lot and his Family from Sodom*, 85 in. by 96 in., presented by the City of Antwerp to John Duke of Marlborough, and sold at the Blenheim Palace dispersal, 1886, for 1,850 gns., and described in Smith's *Catalogue*, No. 826, 6,500 gns.; J. Van Stry, *A Landscape with Cattle*, 29 in. by 40 in., 340 gns.; J. Stuternans, *Portrait of a Knight of France*, 77 in. by 47 in., 570 gns.; and Sir A. Van Dyck, *Portrait of a Lady of the Conyngsby Family*, in pink satin skirt and manse bodice, 52 in. by 43 in., 520 gns.

Messrs. Knight, Frank & Rutley sold on May 20th a number of family and other portraits, understood to be the property of Lord Templetown. Three drawings were by J. Downman, *Portrait of a Young Gentleman*, whole-length, with landscape background, 14 in. by 11 in., 1792, 90 gns.; *Lucy, wife of the Passenger Lady Templetown*, half-length, 10 in. by 7 in., 1790, 235 gns.; and *Portrait of a Lady*, 8¾ in. by 6¾ in., 1785, 105 gns.; a miniature group, by an unknown artist, of *The Marchioness of Bristol, Mrs. Suggett and Miss Suggett*, 1,400 gns.; S. Medina, *Portrait of Capt. John Lyon*, in uniform, 29 in. by 24 in., 1808, 160 gns.; three portraits by Sir Thomas Lawrence, *Hon. Augusta Lyon*, in white dress, with blossom in her hair, 25 in. by 20 in., exhibited at the Royal Academy, 1801, 1,500 gns.; an unfinished portrait of the same, 30 in. by 24 in., 240 gns.; and the *Hon. Caroline Lyon (afterwards Mrs. Stopford), daughter of Baron Templetown*, 29 in. by 24 in., exhibited at the Royal Academy, 1801, and at the British Institution in 1830, 2,700 gns.; and C. Van Everdingen, *Portrait of a Child*, holding a branch of peaches and wearing a cap with ostrich feathers, 27 in. by 24 in., 160 gns.



THE great Hoe sale at New York, to which we referred on the last occasion, appears to have had a somewhat depressing effect on the London sales held about the same time, and, although this conclusion may appear at first sight to be somewhat in the nature of a *non sequitur*, there is very little doubt that the influence of great events makes itself felt over a far greater area than was at one time the case. A book sale of the first magnitude, held in London, dwarfs all the other sales, and has such a disastrous effect upon prices generally that it is usually allowed to have the field to itself while it lasts—experience has shown that this is the better course, for dealers, who are the chief buyers, cannot be in two places at the same time, and it is not always advisable to bid by deputy. It looks as though this principle has been extended to embrace the Hoe sale, for the Atlantic in these days of rapid communication is but a stream after all, but in any case the London sales held during the latter part of April were of a very ordinary character, there being little indeed to claim attention except the instalment of the Phillipps MSS., referred to in the last article, and these were for the most part documents rather than books.

On April 26th and following day, Messrs. Hodgson sold a number of standard and other works of a miscellaneous character, the latter portion of the catalogue containing some books and literary manuscripts of considerable interest. Thus, Edward Fitzgerald's *Agamemnon*, privately printed in 1865, though it has no imprint, is rarely met with. This realised £12 (orig. wrapper); Adam's *Works in Architecture*, 3 vols. bound together, 1773-1822, impl. fol., £50 (hf. bd.); Angas's *The Kaffirs Illustrated*, containing 30 hand-coloured plates, 1849, folio, £13 5s. (hf. mor.); and the following holograph manuscripts by Leigh Hunt, *The Prince's Marriage*, on 108 sheets of 8vo and 4to paper, £38; *The Secret Marriage*, on 84 sheets, 4to, £24; *The Double*, on 66 sheets, 4to, £30; and *Lines on the Birth of Her Majesty's Third Child*, on two pages, 4to, £6 5s. The MS. of a poem by George Meredith commencing "Two Brothers went a journey hand-in-hand," on 3½ pages, sold for £17, and another entitled *Fugitive Poetry*, on 188 folio pages, in the hand of Middmay Fane, second Earl of Westmoreland, 1642-60, for £10. The copy of Middleton's *Trick to Catch the Old-one*, 1608, 4to, which realised £13 10s., may have been identical with that offered for sale in the same rooms on December 1st last, and the same remark would seem to apply to the original edition of Herrick's *Hesperides*, 1648, 8vo, £33 (old russ. cut).

Still, whether the same copies or not, these are scarce works entitled to recognition.

The last sale of April was held by Messrs. Puttick & Simpson on the 27th and following day, but with the exception of a presentation copy of George Meredith's *Emilia in England*, 3 vols., 1864, with the author's inscription on the title of the first volume, £29 (orig. cl.), there is little to chronicle except three works of Military Costume. These were *The Military Costume of Europe*, containing 96 coloured plates, 2 vols., folio (large paper), 1812-22, £42 (old mor.); *Costumes of the British Army*, a series of 53 old coloured lithographs, without margins, £39 (hf. mor.); and *Costumes of the First or Grenadier Guards*, published in 1854, folio, £12 (orig. cl.). Sotheby's sale of the 1st and 2nd of May contained, on the contrary, many interesting and expensive works, the total of 477 lots realising as much as £2,148. A highly important volume presented by William Penn to R. Barclay, the Quaker Apologist, comprising some 25 tracts, one of them being *No Cross, No Crown*, 1669, realised £72 (contemp. cf.); *Turner's Herbal*, 1568, with Coverdale's *Homish Apothecarye*, 5 parts, 1561, folio, £21 10s. (modern vell.); five presentation copies of Dickens's novels, all first editions, with the author's inscriptions on their fly leaves, an aggregate of £360; Blake's *Poetical Sketches*, 1783, 8vo, £49 (mor. g.e.); *Brent's Poems*, as published by Aylott & Jones in 1846, 8vo, £28 10s. (orig. cl.); Browning's *Pauline*, 1833, 8vo, £104 (hf. cl.); the first or Kilmarnock edition of *Burns's Poems*, 1786, 8vo, imperfect (finishing on page 230), £105; *The Germ*, in the original four numbers, 1850, £45 (wrappers); Swinburne's *The Queen Mother and Rosamond*, 1860, one of the few copies printed with Pickering's name on the title, £31 (orig. cl.); *Songs before Sunrise*, on large paper, with two extra poems inserted, £30 10s. (orig. cl.); and Tennyson's *Poems by Two Brothers*, the first edition of 1827, 8vo, £36 10s. (orig. bds.).

The sale also comprised a number of very important works by Shakespeare, Keats, and Shelley, as well as a copy of the first edition of *Blank Verse*, by Charles Lloyd and Charles Lamb, with inscription inside the cover, "Charles Lloyd to his Daughter Agatha Lloyd," £45 (orig. bds.). The Shake-speareana included *The Rape of Lucrece*, 1655, title-page and dedication in facsimile, portrait missing, £24 (orig. sheep), and an imperfect copy of the second folio of 1632, £45 (mor. g.e.). Under the name of Keats we have *Endymion*, 1818, £41 (orig. bds.); and *Lamia, Isabella, The Eve of St. Agnes*, 1820, £47 (orig. bds.); and under that of Shelley, the horribly printed but extremely rare *Address to the Irish People*, 1812, 8vo, £114 (unbd., several leaves damaged); *Zastrozzi*, 1810, 8vo, £24 (mor. g.e., half-title wanted); *Alastor*, 1816, £55 (orig. bds.); *The Cenci*, 1819, 8vo, £40 10s. (orig. bds.); *Epipsychidion*, 1821, £51 (unbd.); and *Hellas*, 1822, 8vo, £13 5s. (orig. wrappers). Each of these belonged to the first edition, and by way of interlude it may be stated that the *Address to the Irish People*, which sold for £114, was published in Dublin at the fractional price of fivepence. It is a miserable-looking production from worn-out type, printed on the cheapest kind of paper; but this does not matter, for the name of Shelley carries it to the stars.

The late Sir Charles Dilke had gathered around him a considerable number of books, and might, had he been so minded, have formed one of the best modern libraries in existence, for he was the proprietor of the *Athenæum*, a fact which counts for much in this connection, since hardly any book is published which does not find its way to the offices of that journal for notice, or it may be for review. We do not know the extent of Sir Charles Dilke's library; but the books sold by Messrs. Christie on May 9th must have formed a very small portion of it. Two books extensively annotated by Keats were catalogued but withdrawn, and with exceptions the rest sold for very little. What was described by Sir Charles as the finest copy in existence of Blake's *Songs of Innocence*, 1789, with 27 plates in colours, and also the coloured plate "The Schoolboy," from *Songs of Experience*, realised the finest price we have heard of, viz. £250 (mor.); but with this exception the only other books that need be mentioned comprised several poems by Keats. Thus, another copy of *Lamia, Isabella, etc.*, 1820, sold for £50 (orig. bds.); *Keats's Poems*, 1817, for £30 (cf. ex.); and an edition of the poems printed in 1870 for £20 (cf. ex.). This had an autograph presentation inscription by Lord Houghton to Sir Charles Dilke, and a number of MS. notes. The collection of Keats's relics formed by Sir Charles has been placed in the Public Library at Hampstead in accordance with the terms of his will. It consists of books, many of them annotated by Keats himself, a love-letter written to Fanny Brawn, and many other memorials which were more suitably bestowed upon Hampstead than they would have been upon any other district or locality, for the poet lived there for some time after he deserted hospital walking and "gallipots," as one of his enemies sneeringly remarked, and it was from there that he set out on his last journey to Rome.

It cannot be said that the miscellaneous collection of books sold at Sotheby's on the 8th and two following days of May was of any degree of importance. A large number of the volumes were made up into parcels and disposed of for quite small sums, the 896 lots in the catalogue realising less than £1,000, which, for the Wellington Street firm, is, of course, a mere trifle. Lots 300-373, for example, comprised 240 volumes, and as the amount obtained for the whole was but £5 3s. 3d., it may be said with confidence that collectors came to some extent, at least, into their own again, for these books were by no means useless. They were simply unfashionable for the time being. Among the few books at this sale which realised substantial amounts were Nichols's *History of Leicester*, 4 vols. in 8, folio, 1795-1815, £45 (cf., uncut); *Ben Jonson's Works*, the second volume, 1640, folio, £15 15s. (cf.); *Alice's Adventures in Wonderland*, 1866, 8vo, £9 15s. (orig. cl.); a run of 40 vols. of the Ray Society's Publications, 1845-1908, £20 (cl.); and *Minutes of the Proceedings of the Institution of Civil Engineers*, complete from the commencement in 1837 to 1910, together 199 vols., including indexes and

lectures, £34 (ht. mor.). The before-named copy of *Huff's Adventures*, another sold for £11 a few days later, was described as being the "first edition" of 1866, but this is not in accordance with the fact. This popular story was originally published in 1865, and is so dated on the title-page. The author and illustrator being dissatisfied with the way the illustrations came out, recalled as many copies as they could, and sent them to the hospitals. Some, however, were retained by the subscribers, and find their way into the auction rooms occasionally.

On May 15th and two following days another of those miscellaneous sales which the ordinary book-buyer regards with unusual interest took place at Sotheby's. English literature was the great feature here, and many books were picked up on extremely favourable terms. Some were not; but then they were not useful, and few will regret their loss, for they were nearly all "collector's books" in the strict application of the term, and between "collector's books" and books of real utility there is a great margin of difference. Taking this sale as a whole, there is not much to notice from our point of view. Lambe's *Italian Grammar*, 1575, 8vo, a work probably consulted by Shakespeare, went for £5 5s. defective, and Pt. 1., and then we have Bunyan's *Holy War*, the first edition of 1682, also defective, £9 orig. cf.; a complete set of the *Bibliotheca Literaria*, on large paper, 29 vols., 4to, 1695-1702, £42 mor. ex.; Thomas Preston's *Cruelty of Cambyses, King of Persia*, printed without date by Edward Allde, £30 mor. super ex., 4 leaves in facs.; a lengthy series of the *Kelmscott Press Publications*, the whole realising £52 as issued, and all the rest comparatively little; a presentation copy of *Meredith's Poems*, 1851, 8vo, £91 orig. cl.; *Gulliver's Travels*, 2 vols., 1726, with separate pagination and titles to the four parts, £70 orig. cf.; Westmacott's *The English Spy*, 2 vols., 1825-26, 8vo, £25 10s. (ht. cf., stained); and a number of *Old Daily Newspapers*, beginning with *Diurnall Occurrences*, 1641, and ending with *The Kentish Intelligencer*, 1805, the whole in 24 vols., 4to, £105. Books of utility and everyday application were numerous enough, and the following is a very fair sample of what might have been got. Frederick Reynolds's *Life and Times*, 2 vols., 1826-34 (gt.); *Conversations of Lord Byron with the Countess of Blessington*, 1834 (orig. bds.); and Sir John Barrow's *Life of Earl Howe*, 1838 (blue mor.), together; vols. 8vo, in good condition, the lot for 20 shillings.

Among the sets of books sold by Messrs. Puttick & Simpson on May 14th and following day, we notice a copy of the original edition of the *Kit-Kat Club*, 1735, folio, with the full set of 48 mezzotint portraits by Faber. This realised its full value of £30 (mor. ex.), as also, one would think, did the presentation copy of Meredith's *Modern Love*, 1862, 8vo, with inscription "Walter Creyke Esq., from the author George Meredith," £26 (orig. cl.). These books apart, there was little to notice at this sale, though it may not be mentioned that the *Victoria Histories of the Counties of England* are now settling down to what looks like a stable auction value—this is from 15s. to 18s. per volume (as issued). Thus, at this sale, "Essex," in 2 vols., realised £1 17s. 6d.; "Buckingham," 2 vols., £1 10s.; "Surrey," 2 vols., £1 17s.; and "Lancaster," 3 vols., £1 17s. The prices usually realised are, however, still erratic, and must not be estimated too closely.

Messrs. Hodgson's sale of May 23rd contained a number of books from the library of Thomas Tanner, antiquary, and in 1732 Bishop of St. Asaph's. Many of this prelate's books sank in a barge, when being removed, in a lock near Wallingford in Berkshire, and are water-stained. One of them, an imperfect copy of the *Ortus Vocabulorum* printed by Wynkyn de Worde in 1515, was in this plight, and sold for £8 (old cf.); a fine and perfect copy of the *Mirror of Our Lady*, 1530, folio, for £65 (old cf.); Wilson's *Rule of Reason*, 1563, and *The Arte of Rhetoricke*, 1553, 2 vols. in 1, small 4to, for £40 (Elizabethan leather, stamped with crowned lion and other devices); and the *Epigrammata* of Eilhardo Lubino, 1604, large 8vo, in old French morocco, stamped with the arms of Anne of Austria, mother of Louis XIV., for £25 10s. These were the chief books, though there were others of importance though of less interest; as, for example, Curtis's *Botanical Magazine*, from the commencement in 1787 to 1845, with indexes, together 50 vols. (one vol. missing), £27 (cf. gt.); Bacon's *Advancement of Learning*, 1605, 4to, £8 (wormed, and some margins cut close, old cf.); Pyne's *Royal Residences*, 3 vols., 4to, 1819, £20 10s. (mor., g.e.); Dugdale's *History of Warwickshire*, 2 vols., 1730, folio, £10 12s. 6d. (contemp. cl., slightly wormed); and Hasted's *History of Kent*, 4 vols., 1778-99, folio, £17 5s. (old cf.).

During the last days of May a number of books belonging to Mr. S. R. Crockett, author of *The Stickit Minister* and other popular novels, were sold at Sotheby's, together with a large number of other properties, from various sources, the whole realising a grand total of £6,260. The last lot in the catalogue comprised the celebrated copy of Foxe's *Book of Martyrs*, upon which John Bunyan had three times scored his name in large capitals, but at the last moment it was withdrawn. This is, of course, common knowledge, and need not be referred to further. Another relic, consisting of a manuscript on vellum, signed four times by King Charles II., was more fortunate. This consisted of *An Establishment for the new raised forces begun the 20th of January, 1660*—the original legal settlement constituting the British Army and a document, therefore, of exceptional interest. The 26 large folio pages realised as much as £710. Most of the sums obtained at this sale were, however, small, the exceptions consisting mainly of the following:—*The Alpine Journal*, vols. 1 to 17, 1864-95, 8vo, £21 10s. (as issued); Burton's *Arabian Nights*, 17 vols., 1885-97, including Letchford's Illustrations, £23 (as issued); sixteen volumes, all original editions, of *Jane Austen's Novels*, £21 10s. (cf. gt.); and nineteen volumes of novels by the Brontës, also original editions, £34 (cf. gt.); a very comprehensive collection of the works of Dickens sold in one lot for £225 (mor. ex., by Riviere), and a similar collection of the works of Thackeray, all first editions,

as in the former case, £225 (mor. ex., by Riviere); *Coryat's Crudities*, 1611, 4to, £18 10s (mor. ex., some leaves inlaid); Dresser's *Birds of Europe*, 8 vols., 1871-81, 4to, £40 (hf. mor.); *Beaumont and Fletcher's Comedies and Tragedies*, 1647-52, folio, £25 (mor. ex.); and an original manuscript of American interest, by Captain Thomas Melvill, entitled *Whaling Voyages round the World, circa* 1800, £25 10s. All these, with others of considerable importance, came from Mr. Crockett's library, as well as a copy of Shakespeare's first folio of 1623, which, having the title and 13 leaves in facsimile, only realised £105; nothing, of course, for such a work as this. The miscellaneous properties included a fine copy of Suckling's *Fragmenta Aurea*, 1646, £30 (orig. cf.); Gruter's *Animadversiones in Lucii Annaei Senecae Opera*, 2 vols., 1595, 8vo, £100 (bound by Clovis Eve for Marguerite de Valois, repaired); the excessively rare first editions of *Walton's Compleat Angler* and *Cotton's Compleat Angler*, 2 vols., 1653-76, 8vo, £900 (mor., g.e.); and a fine copy of the Italian poet Bembo's *Le Prose*, 1525, annotated throughout by the still more famous poet Torquato Tasso, £60. This was really a Tasso manuscript, and, considered in that light, has never been published.

Engravings

THE work of the etcher D. Y. Cameron, which is every day attaining greater popularity, occupied the major portion of a sale of etchings held at Messrs. Christie's on May 29th, the remaining items being of little importance. The highest price to be realised for an individual lot was £420 for the Belgium set, a series of ten etchings, while *Views in Northern Italy*, 27 etchings, made £325, and the set of six known as *Views Paris* went for £152 5s. Other prices which must be recorded are the London Set, £94 10s.; *St. Mark's*, £57 16s.; *The Doge's Palace*, £81 18s.; and *The Five Sisters—York Minster*, £183. On the following day at the same rooms an extensive collection of Early English and French prints was dispersed, most of the items being fine examples. One of the first prints to realise a notable figure was an engraver's proof of Henry Meyer's rare portrait of *Lady Kenyon*, after Hoppner, which made £115 10s., this being followed by a proof of J. Spilsbury's masterpiece, *Miss Jacobs*, after Reynolds, for which £173 5s. was given. A fine impression of that interesting print, *Young Lady Encouraging a Low Comedian*, by Ward, after Northcote, sold for £147; this being followed by a series of the most notable colour prints after Morland, among which were the following:—*The Story of Lætitia*, £262 10s.; *Guinea Pigs and Dancing Dogs*, £168; *St. James's Park* and *A Tea Garden*, £378; and *The Angler's Repast* and *The Party Angling*, £241.

About a dozen prints after Lawrence were sold, but only one attained the dignity of three figures, this being an engraver's proof before any letters of Samuel Cousins's *Countess Gower and daughter*.

Of the French prints, of which there were about thirty, the chief were two fine impressions of *Qu'en dit l'Abbé* and *Le Billet Doux*, by de Launay after Lavreince, which together realised £252. The first was a proof before the dedication and the other a proof before letters. Two proofs before the titles of *Au Moins Soyez Discret* and *Compte sur mes Serments*, by St Aubin, made £180, a rare proof before the dedication, with title and artist's name misspelt, of *Les Hasards Heureux de l'Escarpolette* went for £210, and a proof before letters, with the "tablette blanche" of *La Coquette Epuisé*, realised £94 10s.

The sale concluded with a miscellaneous collection from various sources, notable items being a first state of the *Family of Earl Cowper*, by J. R. Smith, after Romney, £682 10s.; *La Baiser Lavoir*, by C. Turner, after Greuze, £278 5s.; and *Lord Nelson*, by the same engraver, after Lawrence, £130 10s.

The collection of engravings formed by the late Colonel Montagu, which came under the hammer at Messrs. Sotheby's, was only notable for a few important items, the chief being a fine proof in colours of Bartolozzi's masterpiece, *Miss Farren*, which realised £500. This price, though high, is not a record, another example having realised over £1000 some years ago. £84 was paid for an impression of *Mrs. Masters* by J. Walker, after Romney, which, however, was unfortunately slightly cut at the top and sides; a first state of *Lady Elizabeth Compton*, by J. R. Smith, after Peters, sold for £100; and £230 was given for a first state, with the title in etched letters, of the *Countess of Mexborough*, by W. Ward, after Hoppner.

The total realised amounted to £2,157.

At the same rooms, on May 22nd and two following days, the collection of colour prints formed by Dr. R. S. Miller, of Kobé, Japan, was dispersed, a total of £1,210 being realised.

Furniture, China, etc.

SEVERAL important collections appeared at Christie's during May, notably those of the late Colonel Tipping and the late Mr. Charles Butler, while Messrs. Knight, Frank & Rutley sold the fine collection of antique furniture, china and objects of art formed by the Rev. J. O. Stephens, of All Saints', Tooting Graveney.

The Tipping collection, which comprised 300 lots and the dispersal of which occupied three days, was especially notable for the numerous examples of Early English silverplate, these contributing largely to the £17,000 total realised.

Amongst the silver the most notable pieces sold all as were a set of three Charles II. casters by Antony Nelme, £350; and two Elizabethan tiger-ware jugs which made £700 and £180 respectively. Of the items sold at so much per ounce mention must be made of a Commonwealth Beaker, 5 oz. 4 dwt., 440s.; a George I. dredger, 2 oz. 12 dwt., 450s.; a Charles I. basket, 20 oz. 10 dwt., 940s.; a Charles I. dish, 4 oz. 10 dwt., 550s.; another dish, 7 oz. 1 dwt., 340s.; a Commonwealth tankard, 14 oz. 1 dwt., 440s.; a James I. spice-box, 8 oz. 11 dwt., 760s.; and a Charles I. beaker, 5 oz. 16 dwt., 460s.

Of the objects of art mention must be made of a Louis XVI. octagonal gold snuff-box, signed Nitot et Fils, Paris,

which sold for £304 10s.; and a watch by Josephus Norris of Amsterdam, for which £262 10s. was given.

The Butler collection, the dispersal of which occupied three days, produced just over £10,300, but few really high prices were obtained. On the opening day interest chiefly centred in the bronzes, a sixteenth-century Italian bust of St. John the Baptist making £409 10s., and a bronze plaquette bearing the bust of a man going for £411. Mention on the second day must be made of a terra-cotta plaque of the School of Rosellino which realised £252 10s., and a Cantagallo dish lustred at Gubbio for which £152 5s. was given; while on the third day a pair of Kien-Lung bowls and covers with ormolu mounts sold for £357 10s.

A collection of porcelain of considerable importance, the property of Mr. John Cockshut, Mr. Ralph E. Lathalon, the late Sir William Agnew, and others, attracted a large gathering to Messrs. Christie's on May 4th, many of the lots arousing spirited bidding. The Cockshut section was especially rich in old Worcester and Chelsea, many of the pieces having been exhibited at the Franco-British Exhibition in 1908. Very early in the sale a set of three Worcester vases and a pair of ewers made £672, and a vase and two beakers, rather smaller, went for £210. Of the Chelsea, the chief lot undoubtedly was a set of three vases, which fell at £294, while two pairs made £220 10s. and £110 5s. respectively, and an ink-stand sold for £120 15s. In addition to the above-mentioned, a Derby-Chelsea teapot which realised £126 must be recorded, while mention must also be made of two Sèvres cabarets, one by Taillandier and Buillette, and the other by Tandart, which went for £157 10s. and £131 5s. respectively.

The Agnew section consisted only of one lot, a Worcester dessert service from the Hamilton Palace Collections, which made £241 10s., while another single item property was a Chelsea group by Roubiliac, "The Mask Vendor," the property of Sir Alexander Macdonald of the Isles, which attained the record price of £1,837 10s.

The Lambton section consisted for the most part of Chelsea porcelain, a pair of figures of a shepherd and shepherdess attributed to Roubiliac, going for £409; a group of Summer and Winter making £388 10s.; and £367 10s. being given for a pair of vases and covers in imitation of Sèvres.

Of the other sale-room sales, a few notable prices were realised at the sale of the collection of the late Sir Charles Dilke and other properties. Amongst the objects of art was a marble relief of the head of St. John the Baptist, attributed to Donatello, which readily sold for £504; a bronze reclining figure of a woman, sixteenth-century work, made £315; and a Limoges thirteenth-century copper gilt plaque, at one time in the Spitzer collection, realised £504. Mention, too, must be made of a Hispano-Mauro dish, painted with the arms of Leon, £294; a Swiss sixteenth-century stained-glass window, 40 in. by 20 in., £315; and a cup-hilted rapier, Italian, seventeenth century, £115 10s.

The Thynne heirlooms, and other properties, sold on the 18th, provided some interesting items, the sale of which aroused keen competition. From an anonymous source came six fine pieces of early faience, which together produced over £5,000; of this sum the major portion was contributed by a Gubbio dish, by Maestro Giorgio, which made £2,520; another dish sold for £577 10s.; a Gubbio low tazza went for £966; another tazza of Faenza faience realised £514 10s.; and £504 was given for a Castel Durante dish.

Of the Thynne heirlooms the *clou* was the famous Essex ring, which sold for £3,412 10s. It was said to be the identical ring given by Queen Elizabeth to the Earl of Essex, and had come by unbroken succession to the wife of Thomas Thynne, the great-grandfather of the late owner. £1,050 was paid for a Louis XVI. tortoiseshell snuff-box; and a set of three Sèvres vases and covers, painted with scenes after Teniers, went for £5,040.

From an anonymous source came a Sèvres vase, designed by Duplessis, £2,100; as did an ebony cabinet, with gold mounts, £1,050; while from the collection of the late Mrs. Barnard came a Louis XV. marqueterie table, £304 10s.; a commode of the same period stamped Criaerd, £399; and another stamped V. SCH . . EZ, £1,785. There still remain to be mentioned an old English late seventeenth-century cabinet of old crimson lacquer, £420; a pair of Louis XV. ormolu andirons, £1,155; a suite of late eighteenth-century English furniture, £609; and a set of three side-tables and four torcheres of the same period, £430 10s. and £288 15s. respectively.

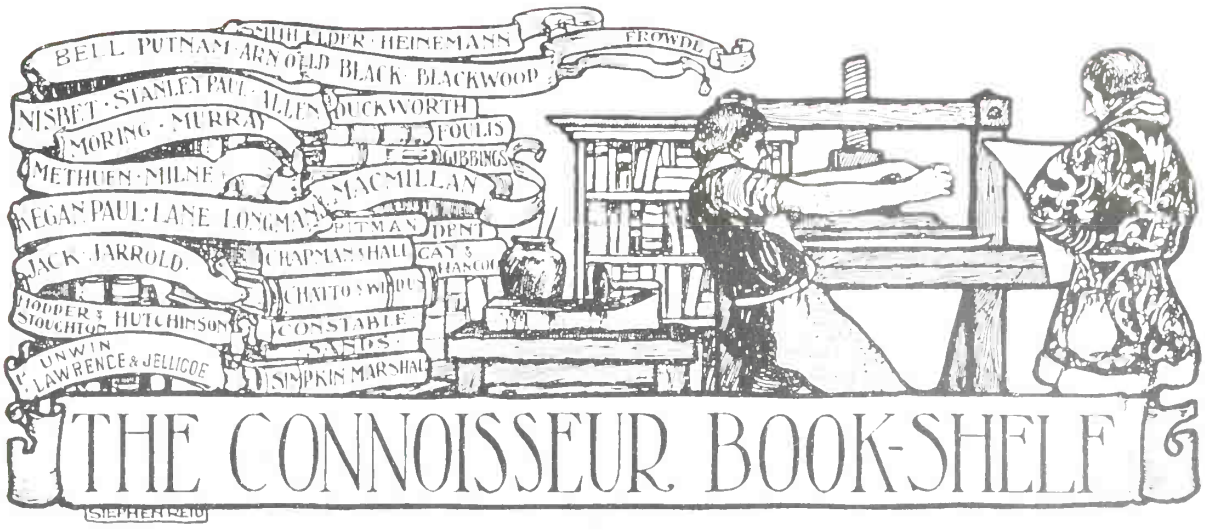
Two lots of tapestry were also sold—a set of nine panels of old Brussels tapestry making £8,610, and a single panel going for £892 10s.

The Stephens sale, held by Messrs. Knight, Frank and Rutley on the 23rd and two following days, included a number of good prices, amongst which must be recorded an early seventeenth-century Italian centre-table, £50 guineas; and an old English clock, by William Webster, £250.

"LA FONTAINE"

FROM THE PICTURE IN SIR FREDERICK COOK'S COLLECTION

From "Christie's," by Hollyer. F. A. Lowe, Mansell & Co.



"Chardin," by Herbert E. A. Furst. (Methuen & Co., Ltd. 7s. 6d. net)

CHARDIN has been the last of the French painters to come into his own. It is only at the present time—over one hundred and thirty years after his death—that the true significance of his art is being fully appreciated, and that, thus late in the day, he is being crowned with the laurel-wreath to one of the world's most original masters. The reasons of the delay are fully explained in Mr. Furst's able work on the artist—the most important biography of Chardin that has been issued in English. It is something more than a biography, for the writer has not only told us all the details of the artist's career that have been recorded, and described his works, but has

THE DROWNED CHILD (IN THE LOUVRE) "FROM THE DRAWINGS OF CHARDIN IN THE LOUVRE" (METHUEN AND CO.)

also dealt exhaustively with the bearing of Chardin's art on that of his own time, and that of all time.

Chardin's career was a singularly tranquil and uneventful one. Born of the lower middle class, like his English contemporary Hogarth, and in the same year as that artist, he has exercised indirectly as profound an influence on French art as the latter did on that of England. The careers of the two men were, however, very different. Hogarth was a conscious reformer, and did his best to force other men to his way of thinking; whereas Chardin was an artist pure and simple. Hence the life of the English artist was a constant succession of battles; even at the end of it, while he had won recognition as an engraver and a moralist, he had not been generally accepted as a painter, and most of his best pictures were either left on his hands or sold for small prices. Chardin, on the other hand, was admitted to the French Academy, and obtained purchasers for his pictures without effort. This acceptance of his art is, perhaps, the most astonishing incident in his career, more especially because the salient qualities of his pictures were not then recognised. To appreciate the difference between Chardin's work and that of his contemporaries, one must understand the principles which govern the productions of the great European schools—those of Italy on the one side, and the northern nations on the other. As Mr. Furst points out, "the South stands by beauty, the North stands by truth." France was the battleground between the two ideals. The natural leaning of the French race was "towards Teutonic, and more especially Netherlandish art." Under the guidance first of Francis I. and later on of Louis XIV., French art was diverted from its natural character, and became a "handmaiden of Italy."

Jean Baptiste Simeon Chardin was born in 1699, when the sun of Louis XIV. was still in the ascendant, and art converted into an adjunct of the monarchy still remained impressed with the academic stamp set upon it by Le Brun and the other courtier painters of the Siecle de Louis Quatorze. His father was the King's billiard-table maker, and wished his son to follow in the same vocation. How young Chardin managed to escape his destined career is not recorded; but when he arrived at a fitting age he was apprenticed to Pierre Jacques Cazes. Mr. Furst is of opinion that "Chardin profited from this painter's knowledge of the technicalities of his art—inasmuch as there is a certain dry quality in Cazes' paint which became so characteristic of his pupil's execution." Chardin, however, "quitted Cazes because he could not acquire from him the knowledge which he most desired," to presently become assistant to Noel Nicholas Coypel, and later on to Jean Baptiste van Loo.

In the meanwhile the art of France had been revolutionised: the "decline and death" of Louis XIV. had ushered French society of the "incubus of that overpowering personality," and the genius of Watteau had advanced art a mighty stage in its evolution. He had come "to Paris with Flemish and Dutch traditions, and molded what he had learnt and what he had experienced into something new—something which was neither Netherlandish nor Lebrunnish-Italian; something which was far more beautiful than truth, more truthful than beauty. He visualized the passion of love which had become the great object of life to the French nobility. His imagination captivated the aristocratic spirit of his age, which had every reason to dread reality. Hence his enormous influence, which had remained dominant until the art of the *ancien régime*, came to an absolute end in the brilliant fireworks of Fragonard.

Chardin alone of the French artists of the period failed to come under the sway of Watteau. He painted sturdily away at still-life—his own lunch of a brace of sausages when he had no better subject—and later on at his simple interiors without striving for effect, giving full value to textures, to light and shade and atmosphere, content to record what he saw with absolute sincerity. The progress of his career—how he won a popular success by his painting of a surgeon's sign-board, and another with his still-life subjects shown at the open-air exhibition in the "Place Dauphine," how he was elected a member of the Academy, was granted apartments in the Louvre and gradually attained to a state of opulence to keep carriages and horses—may be best read in the pages of Mr. Furst's interesting book; the salient fact is that in his work he initiated a new era in painting; to quote Mr. Furst, he was "the first of the moderns." These words indeed form the keynote to the volume—the text of a theme on which the writer dilates with much originality and ability, advancing views which, however much they conflict with the reader's own ideas, must command his attention and respect. To briefly summarise Mr. Furst's contentions, the essential difference between the old and modern outlooks lies in the importance accorded to the subject of a picture. With the old masters this was of primary importance; to the moderns the subject is nothing; its conception and presentment are the only matters that are of consequence; and in this matter Chardin fully anticipated modern ideals. "He seems almost deliberately to have gone out of his way to seek for the humblest and most insignificant subject-matter, lest anyone might suppose he considered anything but conception of importance." His pictures are purely "paint." In this manner he fulfils Mr. Furst's ideal as attaining the chief end of an artist; the writer urging that as "a picture is something that is painted, and a good picture consequently something that is well painted, its execution comes before anything else." One hesitates to agree with this theory, and also with Mr. Furst's contention that the real artists are content to record what they see—that is, what they see with their eyes and not with their intellect. Pictorial art has a far wider range than Mr. Furst and many of the moderns would accord it; to make its appeal wholly a sensuous one would be to deprive it of some of its cheap functions. Blake was as much an artist as Chardin, and Durer as Velazquez. The truest artist is he who best adapts his methods to his capabilities, and transmits to the spectator through the medium of his work the fullest record of his own emotions and conceptions.

"How to Understand Sculpture," by Margaret Thomas. (G. Bell & Sons, Ltd. 6s.)

THE handbook on Sculpture which Miss Margaret Thomas has compiled will be of considerable utility to the student who wishes to know the elementary facts concerning the technical craftsmanship of the sculptor and to possess a brief record of the chief works produced by the ancient and modern Schools of Sculpture; further than this it will be of little service to him. If he desires to learn "How to understand Sculpture" he must seek some work which goes more deeply into the principles underlying the art—principles which Miss Thomas hardly seems to have grasped and to which she barely troubles to allude. Most of her remarks concerning sentiment and style would be equally applicable to painting; the writer, indeed, draws most of her analogies from the sister art, and beyond telling us that "simplicity should be a far more marked characteristic of sculpture than of painting" she hardly discriminates between the two. Of the diversity in treatment required by the various materials employed by the sculptor—the non-transparent plaster demanding different manipulation to marble, and bronze requiring a bolder style than stone or chalk can give—Miss Thomas is altogether silent, while her extended notice of what may be termed the mechanical commonplaces of the art, such as the proper placing of the eye on the human body, will probably only serve to distract the student's attention from the salient beauties. In her criticisms Miss Thomas shows more valour than discretion. Connoisseurs will hardly agree with her that "Cellini's chief claim to our gratitude lies not in the works of art he produced, but in the graphic account he has bequeathed us of his blustering, roving life"; nor

THE KNEELING GIRL. BY FALCONET. FROM THE COLLECTION OF MRS. HWFA GRIFFITH, EXHIBITED AT THE ROYAL ACADEMY WINTER EXHIBITION.

will they be inclined to subscribe to her opinion that the only "extant satisfactory collection monuments in London" is Marochetti's monstrous and supercilious "Richard Coeur de Lion." Miss Thomas quotes a highly coloured paragraph from Richard Jefferies' *Gray and Hedgerow* as referring to the "Valley of Mile," but if she will refer again to the book she will find the passage applies to the "Vale of Avon."

"English Pastels, 1750-1830," by R. R. M. See (G. Bell & Sons, Ltd. £2 2s.)

PERHAPS the best index of the scope of Mr. R. R. M. See's work on *English Pastellists* is to be found in the words culled from Dr. Williamson's introductory note. He says: "The artists in these pages do not profess to have such a thorough knowledge of French pastel painting that is to be accomplished. All he has aimed to do is to bring together the pages of a delightful picture book, to produce an illustrated souvenir of the exhibition of English pastels at Paris on which he has spent so much labour." Even with cordially endorse these words, and even applies them. The fifty-odd full-page plates contained in the work make it not only a "delightful picture book," but also a most valuable illustrated record of the style and technique of the leading English pastellists. The general level of the reproductions is extremely high, and some, such as *Mrs. Wolff and Children*, by John Russell, *Mrs. Coltman and Her Children*, by Peter Romney, or *Lady Mary Fitzwilliam*, by Mary Fitzwilliam, could hardly be improved upon as representations of the texture and feeling of the originals, while it adds not a little to the value of the volume that many of the finest examples of the pastellist's art

from subjects by artists whose merits have not hitherto been adequately recognised.

Mr. See's text unfortunately does not rise to the level of the illustrations: it serves well enough as a string to connect the series together, but apart from this, possesses little permanent utility. His criticisms are neither deep nor informative, and one feels that the writer has formed his conclusions less from a thorough knowledge of the work of the artists included, and of the period in which they lived, than on a casual acquaintance with a few of their unfruitful productions. In his opening sentences Mr. See explains the causes for the dearth of English art in the first half of the eighteenth century, and leaves his readers to infer that not one or the least of these was the "rigid puritanism" which prevailed—a knowledge of the social history of the period would have informed him that the licentiousness and corruptness of the aristocracy in the reigns of the first two Georges were nearly as gross as in the reign of Charles II. The writer then goes on to show how the revival in art was effected, and tells us: "the Court leaves George II., and gathers round his grandson, the fascinating Prince of Wales. A man of refined and artistic taste, he is an adept in bringing together at his receptions painters and men of letters, philosophers and musicians. Every day brings little parties given in pretty actresses' boudoirs; assignations are kept in the shade of the Mall; there is hunting, there are masked balls." One wonders for whom this description is intended—the future George III., who, as Prince of Wales, was a "dull, good boy," tied to his mother's apron-strings, and whose patronage in art, when it was chiefly awarded to that "dull, good" painter, Benjamin West; or is it meant to apply to Frederick Prince of Wales, one of the earliest patrons of Ramsey? But that Prince was not the grandson of George II., but his son. Mr. See goes on to dilate on the glories of English art towards the close of the eighteenth century "the most refined period known to the world." The caricatures of Gillray and Rowlandson, which more truly represent the national life of the period than do the idealised conceptions of Gainsborough and Reynolds, hardly bear out this description.

In his biographies of the artists Mr. See is scarcely more happy. One feels that though they are records of facts, the author has had hardly sufficient acquaintance with his subjects to decide which are the salient facts, and consequently much is told which might have been well omitted to make room for more valuable matter. Some of Mr. See's statements are misleading. Thus he includes Ceylon among the engravers, and states, as though it were matter for surprise, that Barlow even engraved several of his drawings. One wonders if there is a misprint for "several score." We are told that John Raphael Smith was "unsuccessful as an artist, and that the Rev. William Peters, R.A., retired in academic honours. While thanking Mr. See for his appreciation of the pastellists mentioned in the preface, we regret the omission of the brilliant David of "pastellists and draughtsmen," he is not alluded to in the body of the work; the same may be said of Raeburn, after whose work a full-page illustration is reproduced. One must not, however, be too severe on these errors, for, as Mr. See explains, the volume is merely the precursor of a larger and more important work on the same subject, and this may well have caused him to treat it in a more casual manner than the sumptuousness of its appearance and the beauty of its illustrations would appear to warrant.

"Dinanderie: A History and Description of Mediæval Art Work in Copper, Brass, and Bronze" By J. Tavenor-Perry. (London: George Allen & Sons. 21s.)

This is a closely written and compendious volume dealing with its subject in a scholarly manner. It covers a field of accurate research illuminated with a wealth of illustrations selected from the four corners of Europe. The history of Dinant and the cluster of towns on the Meuse giving the name *Dinanderie* to the articles of ecclesiastical or domestic use made in copper, brass, or bronze opens up the subject, as the author very rightly says there is no English word which embraces the work of the artist-craftsmen of Dinant, and thus the old term of *Dinanderie*, still used on the Continent, is employed in introducing the subject to English readers.

The processes are described and the origins of the art enumerated. The usual division of the schools into Rhenish and Limousin has been amplified. Separate chapters are given to Germany, the Netherlands, France, England, Italy, and Spain. Among the interesting facts set forth is the allusion to the beautiful bronze ewer of the time of Richard II., which was actually found at Kumasi by the British Ashanti expedition in 1896.

The ecclesiastical nature of the subject receives fuller treatment than the domestic vessels in general use in the home life produced in the same period. This is pardonable in a writer having an eye on the finest and best examples, which are happily preserved in churches and abbeys and museums as exemplary specimens of a bygone art. But to the collector bent on acquiring for himself minor specimens of *Dinanderie* there is not a little suggestive that a quest will have to carry him into exalted places.

Ewers and water-vessels offer the best field, and knockers come next for the collector of minor objects. His water-vessels may materialise into holy-water vats and his knockers into sanctuary rings. Among the purely ecclesiastical designs censers offer the most compensating study from an artistic point of view. The elaboration of fine work in these affords delectation to the lover of metal-work exquisitely conceived and delightfully executed.

In connection with bronze stoups a very interesting illustration is given of one at Holland House, with a verse from the *Missereri* on it, and a figure of Buddha as well as the Virgin and Child. The association of Buddha with holy vessels of the Church of Rome may not be so extraordinarily incongruous when it is remembered that Buddha was admitted into the Calendar of Christian Saints under the pseudonym of St. Josaphat.

The author need make no apology for the work

GUILLAUME DE BEAU
FROM THE TWO WINGS OF A TRIPTYCH FROM "LES PRIMITIFS FLAMANDS" (G. VAN OEST AND CIE), BY JACQUES VAN EYCKHEM (MUSÉE ROYAL DE BRUXELLES)

JEANNE LA FOLLE

La Peinture en Belgique, by Monsieur Fierens Gevaert, the third volume on *Les Primitifs Flamands*. In this the author deals with the later exponents of the Gothic style, the artists who flourished in the fifteenth century, and the earlier portion of the sixteenth. The best known among these masters, like Hugo, Memlinc, Mabuse, Patenir, and Orley, whose work has of late years commanded greatly increased attention, are treated with great fulness.

"Les Primitifs Flamands," Tome III. par Fierens-Gevaert (G. van Oest & Cie, Brussels)

Monsieur Fierens-Gevaert is to be congratulated on the progress of his monumental work, which, when complete, promises to be the most reliable and authoritative book on the subject extant.

A useful combined *Stock and Sales Book* for collectors and dealers in antiques has been issued by Mr. Harwood, of Derby. The columns are arranged so as to allow spaces for setting forth the numbers, descriptions and cost of the articles enumerated, their stock price, the price realized, and from whom purchased and to whom sold. A handy, compact, and substantially bound volume, it should form, if properly kept, a complete inventory of a dealer's transactions.

Harwood's Stock and Sales Book (combined) (James Harwood, 7s. 6d.)

CURRENT ART NOTES

The Glasgow Institute

THIS is the jubilee year of The Royal Glasgow Institute of the Fine Arts, and, in celebration of the event, the committee have brought together a superb loan collection, which includes examples of Corot, Troyon, Diaz, Millet, and Bastien-Lepage. These pictures are, of course, well worth a visit; but otherwise the exhibition is rather disappointing, for, viewing it as a whole, one cannot avoid the conclusion that the older among the accustomed exhibitors are beginning to fail, and that few young artists of power are coming forward to take the vacated places.

A good instance of the former stricture is Mr. E. A. Hornel's *Lilies*. It is interesting, and even arresting, for this artist never loses the personal accent; yet the canvas has grave limitations, and these are of a nature not commonly associated with Mr. Hornel. In 1892 he studied in Japan along with Mr. George Henry, and hitherto, in consonance with this training, his pictures have usually reflected apparently unconscious victory over problems of colour-harmony, and have been entirely satisfactory arrangements of nearly countless different shades. In *Lilies*, however, which shows two children wading in a stream overhung with flowers, one is instantly made aware of effort on the artist's part; for, albeit the multitudinous colours all have atmospheric harmony, the scheme is almost totally devoid of unity, each part seeming to call out for attention, and the *ensemble* being consequently far from melodious.

LADY MARGARET SACKVILLE — GEORGE HENRY AND E. A. HORNEL

Two other artists who hardly seem to maintain their respective reputations are Mr. E. A. Walton, R.S.A., and Mr. Harrington Mann, the former of whom is represented by a landscape, *The White Hill*, and the latter by a *Portrait of Mrs. Evan's Husband*. Mr. Walton's picture has many qualities, not the least remarkable of these being the fact that, though a huge, oblong canvas is used, the scene is rendered so that the eye can easily grasp all at once. Yet the work betrays a languor not heretofore seen in Mr. Walton, and the general effect is in a sense contradictory; for, though fairly high tones are used throughout, no real illusion of sunlight is achieved. As regards Mr. Mann's portrait, this also has merit, being fluently drawn and accordingly conveying a fine sense of life; yet it fails in one serious particular, for the face by no means dominates the canvas. Nor is this fault hard to diagnose, for the sitter wears a long cloak of pale which is practically the same colour as the face and the tones being unsuccessfully protected by contrasting shades, and opposing additionally brilliant dresses, as a result the whole background recedes the face

evince a rare mastery over the elliptical manner. Both are portrait studies, the one depicting a young woman, and the other a little girl seated on a sofa with a picture-book in her hand. They are drawn with splendid vigour, and palpitate with life; while that of the girl is full of the naïveté of childhood, and is a really exquisite piece of colour. In fact, Mr. Peploe, though reminiscent of the Salon des Refusés group, is without doubt an artist of great individuality, and his achievements are ahead of those of any other young man exhibiting this year at Glasgow.

Other young workers deserving mention are Mr. David Alison, and Misses Cameron, Moore and Morris. Mr. Alison's *Chrysanthemum Girl*, though indicating a debt to Velasquez, commands attention by virtue of sheer truth; and Miss Cameron's water-colour, *The Fairy Book*, has a personal style too seldom found in woman's art. Miss Moore's *Old China* is a strong piece of colour, remarkably rich in tone, while Miss Morris's landscape, *A Breezy Day in the Hebrides*, is so lively that it almost recalls Monet and MacTaggart.

Reverting to the older exhibitors, it behoves to speak of Mr. Laing's *Passing Ahier*, for the artist has well expressed at least some of the stately dignity of his theme; while praise is certainly due to Mr. Ewan Gedder's pastel, *Winter*, for it is full of that stern and subdued feeling which is inseparable from Scotland. Other engaging landscapes are Mr. George Houston's *Spring* and Professor Ciardi's *Pellestrina*; while M. le Sidaner's nocturne, *Le Vieux Palais*, is praiseworthy as containing some of the glamour which things take to themselves "au clair de la lune."

The New English Art Club

ONE wonders if the New English Art Club is keeping abreast of the latest movements in art or if it is lagging behind. The enigma is more difficult of solution than at first sight appears. Art, unlike science, has no delimitable universe to explore; its field of endeavour is confined to the expression of human emotions and

PORTRAIT OF LORD MANSFIELD
PAINTED ON GLASS BY A. FARBERGER, PARIS

SILHOUETTE PORTRAIT OF A MAN
BY A. FARBERGER, PARIS
Signed and dated 1791

THE LADY OF SHALOTT

[illegible] BY GERARD SOLTZENS, EXHIBITED IN THIS YEAR'S [illegible] SALON [illegible] BY GERARD HOFSTEDE [illegible] THE NAMES OF THE PLAYERS, READING FROM LEFT TO RIGHT [illegible] STEP ON [illegible] SHUTTLE [illegible] WATERCRAFT AND [illegible] ANTEPENULT

Old Chinese Porcelains

Portrait by
Philip A.
Laszlo, M.V.O.

Drawings and Sketches by Henry Bright, of Norwich

The Mexican
Week's Full Time

CORONATION CHAIRS

and then mounts to a high pitch, and should satisfy even the most rigorous and exacting of the practical sportsman.

At the Fine Art Society's Galleries, 148, New Bond Street, an interesting collection of old Chinese pictures is on view, which worthily represents a phase of art which is more and more evoking the interest of the collector. The Chinese school of painting has now been generally recognised as one of the leading schools of the world, as great in its own principles as the European schools, but different in its technique and ideals. From the traditions of its grandest days, scholastic precision was, by the native critics, subordinated to decorative effect. Bizarre beautiful tints, harmony and wonderful expression of line. An example of this is shown in the large painting by Li Ch'êng, one of the best known painters of the Wang period, 1067–1101, representing *Hill Gorge and Waterfall*. Here the artist has wielded his brush with a power that no European can approach, and the mystic blend and mass, the smoke-like rhythmic lines, the sombre and harrowing solitude, the terrible effect, the depth of emotion expressed, manifest an artist who, with a single stroke, which a European could not make correctly in a month, . . . [illegible] . . . *A Fisherman Sailing on a River*, belonging to the Sung period, possesses even more charm. The group of the branches bearing the snow-laden blossoms, which the hare is crouched in, rendered with absolute fidelity to nature, is the triumph of the limner and the most accomplished master of the brush. The delightful harmony of colour and line which invests the work with its chief charm. Of the other numerous works that call for mention the richly tinted *Buddha on the Lotus Lake*, a fine specimen of the Yuang Dynasty, a superb panel of birds and blossoms of the Sung period, attributed to Li Li, and the weird and highly decorative representations of the Storm Dragon surrounded by clouds, may be singled out. Quaint and interesting rather than beautiful is the copy or imitation of a seventeenth-century Dutch picture, probably more or less contemporary with the original; while a representation of monkeys of the late Ming period will probably evoke sensations of familiarity to the spectator acquainted with Japanese art, for it is to works of this style and period that the well-known Japanese artist Sesshu owed his inspiration.

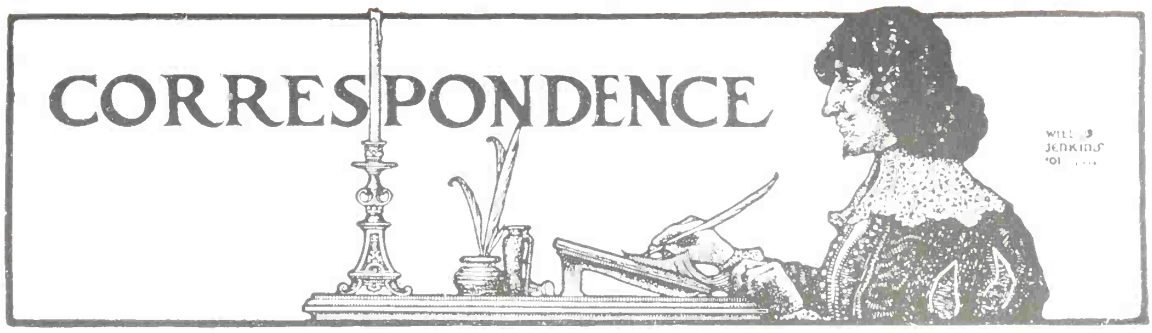
Old Chinese Pictures

The two coronation chairs illustrated were manufactured and carved by Messrs. Howard & Sons, of English walnut and dull gilt, and are an exact facsimile of the seventeenth-century chairs at Knole Park, the seat of Lord Sackville. Even the old has been faithfully reproduced. The covering, a fine make of Genoa velvet, being woven at Braintree by Messrs. Warner, is an exact reproduction of the weaving and colouring of the period. The trimmings also are produced by London weavers, following every detail of the original found on the old chairs.

Coronation Chairs

"The Connoisseur Magazine" Competitions

The awards for these competitions will be found in [illegible] pages.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Clock and Engravings.—A4,000 (Burnham).—Your clock is of the period of Louis Philippe. The value would depend upon whether the works are French, and this we cannot tell from your drawing and description. From a photograph we might say more definitely. Regarding the engravings you name, (1) the subject after Rembrandt is only worth a few shillings. (2) *The Battle of the Boyne* and *The Battle of La Hogue* are worth about 10s. each. (3) The value of *Breakfast*, *Dessert* and *Dance of the Fays*, by John Scott, 1811, is about £10 to £12 the pair, if the impressions are in good condition.

Warming Pan.—A4,044 (Andover).—Judging from the tracing and description, your warming pan is most probably of the period of Charles II. The value, so far as we can say without seeing the article itself, is about £4 10s.

Willow Pattern Plates.—A4,050 (Nanswhidden).—Willow pattern ware was made in many places and ordinary pieces are of very little value. Those you describe, marked *Longport*, are of more particular interest, and might be bought by a collector for 5s. or 10s. each. They were probably made by Samuel Bridgwood, who worked at Lane End early in last century.

Lace.—A4,065 (Bournemouth).—We are afraid that your pieces of lace, being mostly of bad colour and not in good condition, are of very little value. The new Honiton applique edging (8) is worth half-a-guinea. The Honiton lappets are worth about 15s. 6d. The Limerick rosettes, being in very bad condition, have no value.

Engravings by Ward.—A4,082 (Hastings).—Both the subjects you mention were engraved by William, not James, Ward. We should like you to send them to us for a definite opinion from an expert. We can only say, from a description, that they may be worth anything from £2 or £3 to £30 or £40.

Picture.—A4,102 (Coventry).—We regret that the picture is only a very poor copy of an engraving of the Countess of Waldegrave and her daughter, and is not very small size.

Engravings.—A4,110 (Preston).—The engraving by McArdell, after Rembrandt, is very unsaleable. The subjects *Fisherman*, *Jael Sisera*, engraved by James Ward, after Morland, were both published by I. R. Smith in 1793. The lower stroke of the *V* in one of your impressions is doubtless worn away. We should be unlimited you to *The Farrier's Dream*, *Morland*, one of our extra numbers. In this you will find a complete list of his engraved works.

Engravings.—A4,121 (Tewkesbury).—(1) The engraving *Napoleon in the Great Review in Order of Battle*, by Lewis, was published at about 15 guineas, but is very unsaleable nowadays, and fetches only a nominal sum. (2) The small engraving described is only worth a few shillings. (3) The other engraving you mention, *Dolly, Mrs. and Miss*, is worth 15s. or 20s.

Bristol Pottery Teapot and Wedgwood Vases.—A4,140 (Bishop's Stortford).—(1) The teapot of which you send a drawing is certainly Bristol. Many colonies turned out ordinary black ware at that time, and yours is probably not Bristol. It is not valuable, but would probably realise 10s. or 15s. (2) The sketch and the mark on the Wedgwood vases would point to the conclusion that they were not of the very period, which may be said to have come to an end at the death of Josiah Wedgwood, in 1795. The vases are probably worth 10s. each, and unless the lapis is extraordinarily fine, they would not fetch much more at auction. A pair of engravings, after Opie, may be worth about £2.

Spade Guineas and Stamp.—A4,141 (Hillsborough).—The spade guineas do not fetch much more than £1 1s. per piece, according to condition, but we should be pleased to see them. We also examine the Guildford threepenny piece you describe.

Mezzotint.—A4,142 (Devon).—The subject of the engraving, *The Kit Cat Portrait Print*, is Jacob Tonson, in the group which Sir Godfrey Kneller painted for the Kit Cat Club. We have no knowledge of the publishers advertising in *The Connoisseur*.

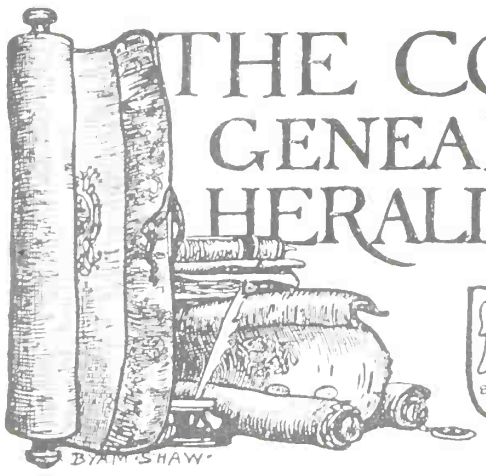
Coins and Medal.—A4,158 (Bridgwater).—(1) The sovereign, Victoria, Jubilee, 1887, is worth about 10s. 6d. (2) The silver penny, Edward III., is worth about 10s. or 12s. (3) The Lima medal commemorates the capture of Lima by Pizarro, January, 1535, and was struck in Peru. It is worth about £1 10s. in silver, and £2 10s. in gold.

Leeds Ware.—A4,160 (Aberdeen).—This description is not sufficient to enable us to give a satisfactory opinion. If you send us a photograph we shall be pleased to do so.

"L'Allegro" and "Il Penseroso."—A4,180 (Wallington).—The value of a set of the Milton's works is only half a guinea.

Lexicon.—A4,190 (Dublin).—The Greek-English Lexicon which you describe is not a popular work. We should say it is only worth about 5s.

Brass Figure.—A4,196 (Wakefield).—You suggest that the figure shown in the photograph is a work of the Middle Ages, for Christ is depicted as a child. If it had been made in modern times we should have expected the figure to represent the Infant Christ, as it was in 1851, when Cupid and others were favourite figures in Parian. There has been a revival of interest in Gothic art, and there is a demand for Gothic specimens, but we are not dealing with the subject. As to the value of your specimen, you might get £2 or £3 for it.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The day for inquiry into one's family history as an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only dozens of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family which ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

[illegible] Thomas [illegible] of the Public Record Office [illegible] of Cumberland, co. Kent, Co. Hereford, Co. [illegible] the names of all such persons [illegible] Parliament who were [illegible] Charles I. [illegible] receive the sacrament [illegible] [illegible] who were all [illegible] payment of £100 or [illegible] compound, &c. [illegible] Delinquents [illegible] Committee for [illegible] Goldsmith's Hall, [illegible] 1430 Richard Hansard [illegible] Smith, Esq., Co. Essex, [illegible] "for me obtained up his Knighthood." The list of those who either paid the composition [illegible] [illegible] the "remainder" with exact [illegible] [illegible] [illegible]

BURLINGAME
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A Rhodian Ware Collection

By Leonard Willoughby

THE collections of Rhodian pottery of any value which are to be found in England are, as may readily be understood, exceedingly limited. Such of it, however, which is now preserved in the Victoria and Albert and the British Museums is by far the finest of mediæval pottery of the Nearer East. The Cluny Museum in Paris, and the museums of the Louvre and Sèvres, have many fine examples of Turkish pottery, especially plates and dishes, while Berlin, Frankfort, and other German towns have small collections which are good, though none of them equal those in the South Kensington and other English Museums. There are also several private collections in England, and amongst these is the one which was purchased some thirty or forty years ago by the late Mr. William Spottiswoode, President of the Royal Society. This collection is valuable from the fact that Mr. Spottiswoode was a well-known connoisseur of art, and the specimens he collected were all genuine fifteenth and sixteenth century work, while several pieces were of the thirteenth century. This valuable collection was bequeathed to his son, Mr. Cyril Spottiswoode, and is now in his possession in London. The collection, which consists of about forty items, comprises chiefly plates, ewers, and jugs, and nearly every piece is in a good state of preservation. It therefore ranks as one of the finest private collections of this particular pottery to be found in England. Some forty years ago it was quite possible to purchase Rhodian ware plates for £5 or £10 each. To-day these same plates are fetching in public sales from £50 to £150, and more. In Mr. Spottiswoode's collection no two plates or jugs are alike in design or decoration. Most of the plates have floral designs—the tulip, fritillary, rose, carnation, cone, hyacinth, lily, and all the favourite flowers used by Turkish artists, whose art in this ware was at its zenith in the sixteenth century, are to be found, whilst there is also the ship, and the rarely found representations of animals on one or two pieces. There are also the Persian arabesque, the floral scroll with feathery leaf, the thistle bloom, and some pieces with formal patterns are included. The decorative motives are distinguished from those of the Persian wares by a breadth and boldness which are in keeping with their brilliant colouring. The colouring

NO. 1.—SMALL JUG, 7 INCHES HIGH, WITH DEEP BLUE GROUND, ON WHICH ARE WHITE STEMS OF FOLIAGE AND BLOSSOMS WITH CENTRES OF RED PIGMENT. WHITE BANDS WITH DEVICE IN BLACK SURROUND THE RIM, CENTRE AND BASE. WIDTH OF BOWL, 5½ INCHES

[*Copyright by J. T. Herbert Baily in the United States of America, May, 1911*]

No. II.—LARGE JUG, 12 INCHES HIGH, THE GROUND OF WHITE SLIP, ON WHICH ARE SPIRAL SPRAYS OF FLOWERS IN ALTERNATE DEEP BLUE AND RED, THE LATTER IN RELIEF. THE LEAVES ON THE BLUE SPRAYS ARE GREEN WITH CENTRE SPOTS OF RED
WIDTH OF BOWL 5¼ INCHES

No. III.—JUG, 11 INCHES HIGH, WITH APPLE-GREEN GROUND, ON WHICH ARE PAINTED ANIMALS. THE FIGURES ARE WHITE, WITH A SHADING OF FAINT GREENY BLUE. THE BOWL IS 7½ INCHES WIDE

No. IV.—JUG, 10½ INCHES HIGH, GROUND OF WHITE SLIP, ON WHICH ARE PAISLEY-ACTUATE SPRAYS IN DEEP BLUE AND GREEN
BOWL 7 INCHES WIDE

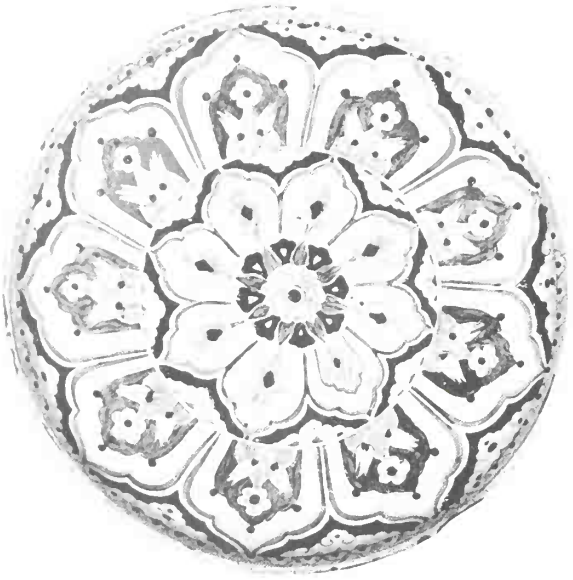
No. VI.—JUG, 12 INCHES HIGH, GROUND OF WHITE SLIP, WITH FLORAL DESIGN OF GREEN, SHRIMP PINK AND BLUE. THE TWO SPIRAL STEMS OF RED AND DEEP BLUE
BOWL 6 INCHES WIDE

No. V.—JUG, 11 INCHES HIGH, GROUND OF WHITE SLIP. THE TULIP, OF DEEP BLUE WITH RED SPOTS AND GREEN LEAVES, IS THE PRINCIPAL FLOWER. OTHER SPRAYS CONSIST OF ROSES WITH WHITE CENTRES AND PETALS OF BLUE
BOWL 6 INCHES WIDE

No. VII.—PLATE, 13¼ INCHES DIAM. THE CORE IS THE USUAL SANDY BODY AND THE FOLIAGE GENERALLY IS OF A DULL GREEN WITH SMALL BLUE FLOWERS ON THE REVERSED "S"-SHAPED SPRAY

of nearly all is quite remarkable, and in some cases the colours on the plates and jugs have the appearance of having run, which gives a distinctly softening effect. The deep blues and turquoise blues and greens, the lavender, and curious pigment reds, the apple greens, sage, dark green, and brilliant reds, coffee browns and chocolates, are used with extraordinary effect on the ground, which is a fine white body of the usual sandy texture, covered with a wash of pure white slip. The backs of all the plates bear small painted sprays of foliage, usually in dark green, the only marks found on the ware. The bands round the rims, head and base are mostly formal designs in black or dark green lines, some representing scroll-work and others floral patterns.

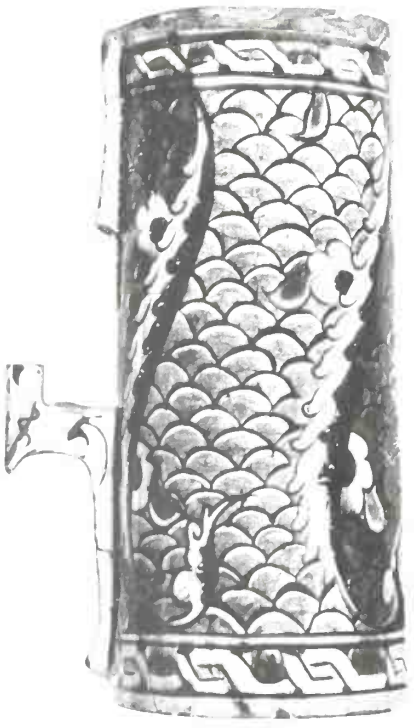
In giving reproductions in black and white from photographs of some of the best pieces, I must point out how far short of the true effect photography gives of this wonderful blending of vivid colours. I have therefore described each colour as far as possible under each illustration, which may assist in giving some idea of their appearance. It is true photography has brought out the designs to a remarkable extent, but though, as will be seen, these are extremely graceful and delicate in every line, still they look hard and severe without the softening effects of the exquisite



No. VIII.—PLATE, 12 INCHES WIDE. THE DESIGN IS IN WHITE, TURQUOISE GREEN, DEEP BLUE AND RED

No. IX.—PLATE (DAMASCUS WARE), 12 INCHES DIAM. DESIGN ON A WHITE GROUND, IN BLUE, GREEN AND PURPLE

...ages, and down to the eighteenth century the potters of every country could only use on an extensive scale the clays of their own immediate district. Rhodian ware, so called because Rhodes was a known centre of manufacture, was previously called Persian. It is, as I have pointed out, very striking in appearance, and some of it very beautiful, the effect often being increased by the application of gold leaf over the



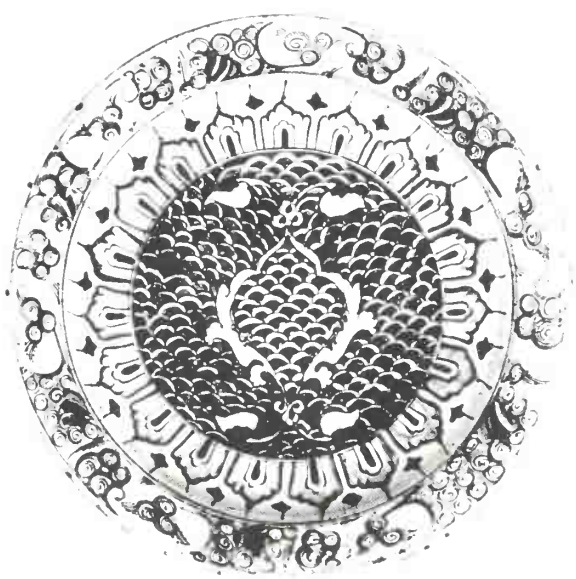
No. X.—BEAKER, 5½ INCHES HIGH. THE DESIGN IS ALTERNATE BLUE AND GREEN, WITH RED AND WHITE FEATHER LEAVES DIVIDING

No. XI.—BEAKER, 7½ INCHES HIGH, DEEP BLUE BACKGROUND WITH FOLIAGE IN WHITE, RED AND GREEN

No. XII.—PLATE, 12¼ INCHES, WITH A DEVICE IN BLUE AND RED OF TULIPS, ROSES AND CORNFLOWERS

No. XIV.—PLATE, 12 INCHES. DESIGN IN BLACK, BLUE AND RED

fired glaze. It was made in all the countries overrun by the Ottoman Turks in the thirteenth century, so that the name Turkish became generally applied to it. Of the domestic articles manufactured dishes or plates are the most numerous, though vases, ewers, sprinklers, jugs, flower-holders, covered bowls, and mosque lamps are fairly plentiful. Turkish pottery was undoubtedly at its best in the sixteenth century, and during the early part of the seventeenth, but before the eighteenth century had been reached the general pottery had deteriorated. An inferior ware, of poor colour, is still produced in Turkey, Persia and Syria, and some attempt has been made of late to revive the old lustre decoration, but the results are not likely to be mistaken for those of old times. It will therefore easily be understood how very valuable must



No. XIII.—PLATE, 12 INCHES. DESIGN IN DARK BLUE, APPLE GREEN AND RED

No. XV.—PLATE, 12 INCHES. LAVENDER COLOURED WHITE AND DARK BLUE GROUND. DESIGN IN LAVENDER, TURQUOISE BLUE, RED AND BLACK

No. XVI.—PLATE, 12 INCHES. DESIGN IN GREEN, DEEP BLUE, AND TURQUOISE GREEN

No. XVII.—PLATE, 13½ INCHES. DESIGN IN BLUE, GREEN, AND RED

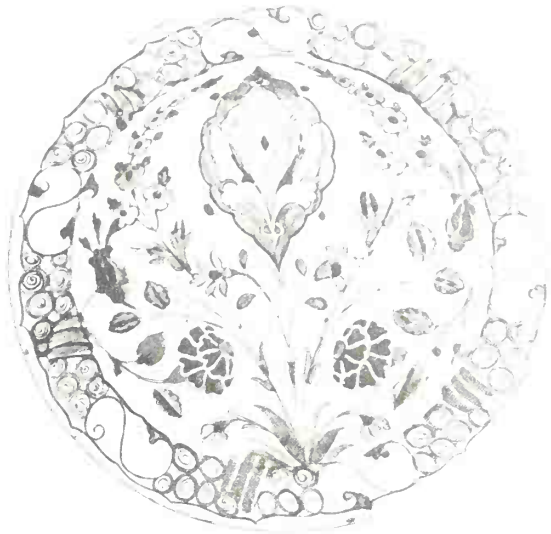
many be such of the original Rhodian ware which exists.

Connoisseurs of this particular art are fully aware of its increasing value, and this has recently been confirmed by the extraordinary prices which were forthcoming at recent sales when several pieces were put up. As a private collection, Mr. Cyril Spottiswoode's is a most charming one, and its value, collectively or otherwise, is correspondingly high. Seeing a number of specimens of this now extinct ware outside a public museum is unusual, and though one or two pieces have slight cracks, and a portion of the handle of a tankard jug is missing, the greater portion of the collection has been preserved intact. To group china so that the best effects are obtained in the matching, colouring, and lighting is not always successfully accomplished by the amateur, but in this instance the distribution of the collection has been delightfully and very artistically managed.

No. XVIII.—PLATE, 14 INCHES. DESIGN IN ROYAL BLUE, RED, GREEN, AND BLUE

No. XIX.—PLATE, 12 INCHES. IN ROYAL BLUE, RED, GREEN, AND BLUE

No. XX.—PLATE, 14 INCHES IN ROYAL BLUE, TURQUOISE BLUE, BLUE AND RED



No. XXI.—PLATE [illegible] DESIGN IN WHITE, RED, BLUE, TURQUOISE BLUE, AND BLACK

No. XXII.—[illegible] POTTERY, PAINTED IN BLUE AND COPPER LUSTRE

No. XXIII.—[illegible]

No. XXIV.—[illegible]

Albrecht Dürer Woodcuts Part I. By N. Peacock

Conceived and composed for the greater part on a large scale the woodcuts reveal a side of the great German's genius which does not find such adequate expression in any other of the many mediums he controlled. They give scope for vigour of line and great decision of handling, in marked contrast to the delicacy of treatment and minuteness of detail insisted upon with loving emphasis in the copper plate engravings. The old spirit of northern art manifests itself perhaps more grimly in the powerful designs for woodcuts, where the artist's constant preoccupation with the tenderness, the terror, the tragedy of things as they are, found its simplest expression.

Until Dürer's advent woodcuts had been little more than mere linear cutting, and required the aid of a colour wash before they were entitled to consideration as pictures. The introduction of close cross hatching to produce the desired contrasts of light and shade rendered actual colouring unnecessary, the use of a single tint instead of polychrome and flat outline bringing about a decided advance in picturesqueness of effect. Quick to seize upon the advantages of this change in technical method Dürer revealed hitherto unexplored possibilities in the art of wood-engraving, and though these methods made serious demands upon the Formschneider, who had to cut the blocks in such a manner as to leave the lines well raised above the lowered spaces, the unavoidable difficulties were simplified by the precision and purpose of the artist's line. On the whole we may say that the prints express the master's original feeling and style with extraordinary fidelity. In order that the woodcuts should speak intelligibly to the people (for whom they were struck off in great numbers), their language is forcible and direct. Details indispensable to the easy comprehension of the subject in hand are clearly insisted upon, so that the distinctive features might not vanish beneath the handling of the cutter. In many cases the great Albrecht himself drew his compositions on the pear-tree or box destined to pass into the wood-engravers' hands. He considerably increased the dimensions hitherto accorded to woodcuts, realising that the coarse paper of his time demanded bold and broad cutting.

It is impossible to place the woodcuts in chronological order, as the well-known monogram was only adopted in 1497 and no cut bears the earlier mark. One of the earliest cuts is undoubtedly *The Bath*, B. 128. A dated pen-drawing very similar in style of women bathing, which may be seen in the Kunsthalle at Bremen, indicates that *The Bath* might belong to the year 1496. That the monogram was added later is proved by an early unsigned impression. *The Holy Family with the Three Hares*, B. 102, is the finest of the early cuts and has the cipher at the bottom. The earlier sheets are the same in size as those of the *Apocalypse*, namely, 15½ in. by 11¼ in. The appearance of the *Apocalypse* in 1498 ushered in a new era for wood-cutting as a pictorial art. This series, *Apocalipsis cu figuris*, consists of fifteen pieces, B. 60-75, each one marked with the monogram. Passavant mentions five different editions:—

i. Proofs without text: very fine and good.

ii. With the text in German, 1498. According to Hausmann this series is the only one of all the serial woodcuts in which impressions with text are as sharp and clear as good impressions unaccompanied by letterpress.

iii. With the text in Latin, 1498.

iv. With Latin text and title, 1511. A title-page, B. 69, was added to this edition, with vignette of the Apostle St. John, inspired by a vision of the Virgin, writing his book.

v. Subsequent impressions without text, which are those most commonly found.

The colophon on the reverse side of B. 75 should always be examined for the date:—"Anno Christiano millesimo quadringintesimo nonagesimo octavo" or "quingentesimo undecimo." The vision on the opening of the first four seals, *The Four Apocalyptic*

THE FOUR APOCALYPTIC HORSEMEN (B. 64)

Horsemen, B. 64, is the general favourite of this series. Free from the overcrowding so frequent in the great artist's compositions, it displays a unity of design not to be found in any other cut of this series. In connection with the design B. 64, it is interesting to note that it inspired one of the fine tapestries now in the Palace of Madrid, which was executed about 1525, after cartoons by a Netherland artist. The collector who possesses a good and perfect copy of the edition of 1511 may consider himself fortunate. As a rule only loose sheets, more or less cut down, are to be met with.

In 1502 a copy, nine-tenths of the original size, of the whole series, with German texts, appeared at Strasburg,

Modena, Sabatio et Baptista Mantuano, per fratrem Cephalonium collecta, cum figuris Alberti Dureri Norice Pictoris, was in all probability started soon after the *Apocalypse* was finished, but was only published collectively in 1511. In shape and size the sheets are the same as those of the great German's first work on wood, but the cutting of the *Passion* compares unfavourably with that of the

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Strawberrys Sweet Strawberrys

Fraises fraises vos belles fraises

THE KNIGHT AND DEATH. B. 98.

pressing. The most important editions of this series :—

i. Without text. Very perfect.

ii. With text, strong and good.

iii. Without text; considerable printing.

iv. Printed by Koppmayer, at Augsburg from the original blocks, in 1808. The edition supplies the large square usually offered for sale, though the early impressions are now very rare. The order has been slightly altered in this series. B. 93 follows B. 94, then come B. 92, B. 91, B. 95,

According to Hausmann an edition was printed off in 1680 at Linz, of which the impressions were not satisfactory.

The seven older sheets of this set executed somewhere about 1503 bear a strong resemblance to the Apocalypse in style and treatment; on each sheet the monogram will be found in the favourite place, but not visible. *The Bearing of the Cross*, B. 10, is a delightful example of genuine nobility of feeling and simple dignity, and a characteristic specimen of Dürer's style. In this design the artist shows us the Saviour sinking on to His knees, a motive adopted from Schongauer's engraving, while Raphael took the idea from Dürer's print for *Lo Spasimo di Sicilia*, painted for the Cloister dello Spasimo, at Palermo, and now in the Madrid Museum.

There is no good complete series of copies, but *The Crucifixion*, B. 11, has been very well imitated, while Marc Antonio engraved on copper *The Betrothal of the Maries*, B. 13, and Henry Goltzius copied *The Entombment*, B. 12. A copy of B. 9, *The Mocking*, differs slightly from the original, the monogram is absent and the words *Ecce Homo* are added.

The series of *The Life of the Virgin*, B. 76-95, in nineteen designs and vignette title, might almost be pages from the simple, everyday life of the German of the period, portrayed in tender mood and with unfailing loftiness of spirit. On a smaller scale (the cuts are between 11 and 12 in. high, and about 8 in. broad) than those mentioned above, the greater number of these designs appear to have been executed between 1503 and 1505, though they were not finished or published until much later. In this set the cutting is better again in spite of the greater delicacy of handling demanded by the reduction in size. On turning over the pages of this series the remarkable progress in technical skill made by the artist is very apparent on comparing the earlier cuts with those of later date. Of this series Passavant mentions three editions:—

i. Proofs: first state without text; very perfect.
ii. Edition, 1511, with Latin text; at the end "Impressum Nurnbergæ per Albertum Durer pictorem. Anno christiano Millesimo quingentesimo undecimo."
iii. Without text. These are poor impressions and are those most commonly met with.

This set was soon seized upon by the copyists. Marc Antonio engraved on copper *The Annunciation*, B. 83, and *The Adoration of the Magi*, B. 87, both of which are dated 1506; he also engraved a series of seventeen, omitting *Christ Teaching in the Temple*, B. 91, *The Death of the Virgin*, B. 93, and *The Assumption*, B. 94. An exact copy of B. 91 may be recognised by the blank space in the tablet. A series of fourteen copies was issued in 1557, at Venice, and a set in reduced size was engraved by Leblond, with the names of the subjects in Latin. The *Flight into Egypt* was etched by J. Hopfer: this cut with the title and the *Assumption* (a fine example of Nuremberg woodcraft of the period) are the rarer pieces of this charming set of tributes to the Mother of God.

The series of thirty-seven prints known as the *Little Passion*, B. 16-52, all bear the well-known mark, while the *Expulsion from Paradise*, B. 18, is dated 1510, *Jesus before Pilate*, B. 31, 1509, *Jesus bearing the Cross*, B. 37, 1509, and *St. Veronica*, B. 38, 1510, the rest being undated. Like the *Great Passion*, it was first published as a complete work in 1511, though a few sheets without text seem to have been struck off before the appearance of what might be considered a regular edition. The title, in fine condition, is most difficult to find. The cutting of this series varies considerably, some being admirable specimens of the craft, while others, such as *Christ before Herod*, B. 32, the *Flagellation*, B. 33, and *Pilate washing his hands*, B. 36, are far from satisfactory.

The first edition, published in 1511, has the title, *Figuræ Passionis Domini Nostri Iesu Christi*, printed in movable type over the vignette of *The Man of Sorrows*, B. 16, and at the end the following inscription, "Finis impressum Nornbergæ. 1511."

The second edition, entitled *Passio Christi ab Alberto Durer*, etc., with text, 1511, has at the end "Impressum Nurnbergæ per Albertum Durer pictorem, Anno Christi Millesimo quingentesimo undecimo," followed by the warning to copyists. According to Heinecken impressions were thrown off from the original blocks in 1612 by Daniel Bisuccio, at Venice, each cut having Italian verses in *ottava rima*, by P. R. Maurizio Moro, on the back. In this edition the vignette title was replaced by a portrait of Albrecht Dürer engraved on metal; the paper is in every way inferior to that used by the great German for his prints, and the order is different, running from 17-20, 22, 23, 21, 24-32, 31 being repeated after 32. A fine copy of this set is rare.

Another edition was issued in 1844 by Henry Cole, in which the original blocks (35 out of 37), which were bought by the British Museum in 1830, were used. In his preface the editor informs us that the blocks "were purchased in 1839, by Mr. Josi, the present keeper of the prints, from the Rev. P. E. Boissier, whose father bought them many years ago in Italy . . . . . in the present edition of them the defects have been remedied by using stereotype

Passionis dñi nñi ihesu cristi cum figuris

Passio Christi ab Alberto Durer Norenbergensi effigiata cũ varij generis carminibus Fratris Benedicti Chelidonij Musophili.

O mihi tantorum iusto mihi causa dolorum
O crucis O mortis causa cruenta mihi.
O homo sat fuerit tibi me semel ista tulisse.
O cessa culpis me cruciare nouis.

Cum priuilegio.

Miscellaneous

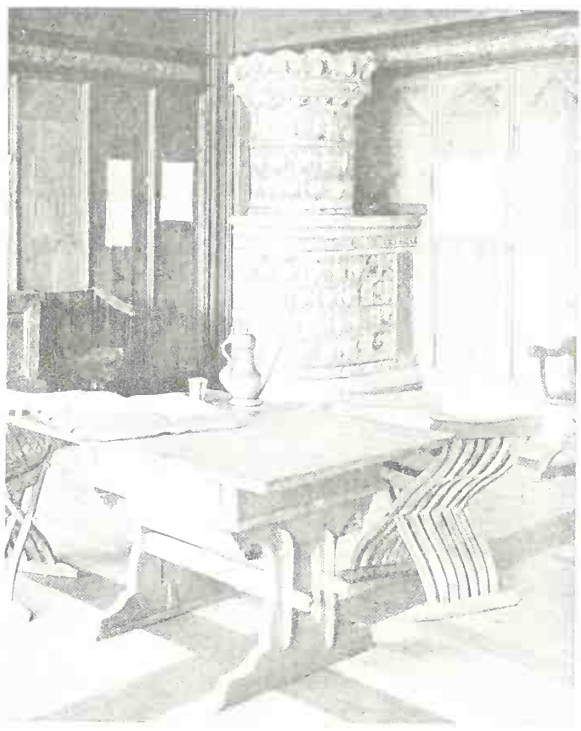
Some Remarkable Stoves

By M. Montgomery-Campbell

With their ephemeral castles or the habitations of wealthy burghers or in peasants' dwellings, stoves have played an important part for many centuries in German, Swiss, and Austrian homes. The sight of them walled in by roughly carved wooden benches greets us on crossing the threshold of the Black Forest peasant, and in remote Tyrolese huts they seem to be as indispensable as the Crucifix with its touching tribute of flowers or the picture of the Madonna or favourite saint. Persons of the nationalities to which I have referred would look on an open chimney with a roaring fire as a very poor substitute for the time-honoured means of warming themselves and their domiciles. They are proud indeed if they happen to be the fortunate possessors of one of the more or less elaborately decorated iron or tiled stoves, hailing from the days of the German Renaissance or the Rococo periods.

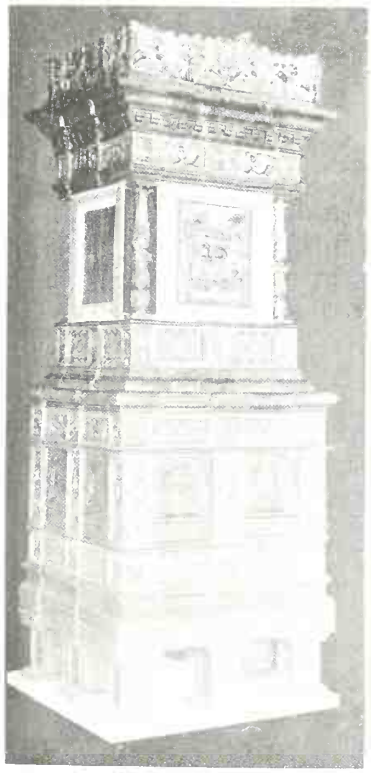
The public buildings of Augsburg, Nuremberg, and Stuttgart contain valuable specimens of considerable antiquity, and similar examples are to be found in many private houses of Brescia, Innsbruck, Salzburg, and in old South German farmhouses. During a recent sojourn in Austrian Tyrol, on one occasion specially intended to call on a lady, but her servant, [illegible] me to an old stove which, rising [illegible] ceiling, [illegible] [illegible] [illegible]

The Germanic Museum contains some very attractive stoves of lilliputian proportions, which may have served as potters' models or have been made, with true German patience and exactitude, for some of the capacious dolls' houses which were often handed down from mother to daughter for successive generations.



No. II.—STOVE FROM [illegible]

Some very handsome stoves of bygone centuries are black. One of local manufacture in the Germanic Museum—date about 1680—is decorated with classical figures, which include representations of Julius Cæsar, Alexander the Great, and Xerxes. Chatterers refers to the "very large monumental stove" in the Hotel de Ville at Augsburg as "covered with a black stanniferous glaze and ornamented with figures in high relief." It is the work of Adam Vogt, 1629, and signed by him. Other black stoves, instead of being glazed, were blackened with plumbago. There is one in the Nuremberg collection, adorned with scrolls and tendrils.



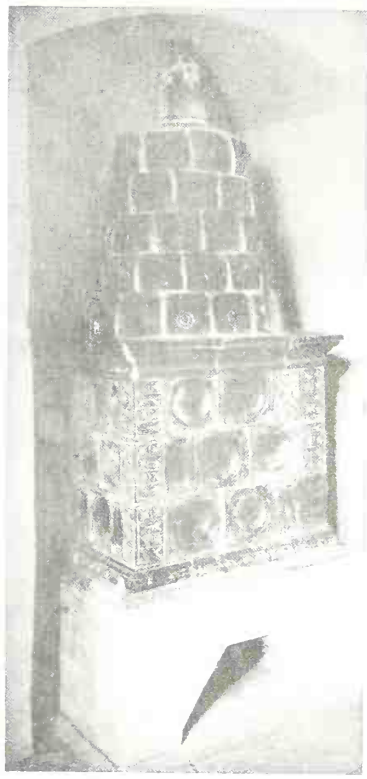
No. III.—STOVE IN ZURICH MUSEUM

A great diversity is noticeable in the colouring and decoration of stoves of different centuries. The favourite colour of the rococo period was a soft grey-blue, while stoves of a conventional pattern were often in white.

Amongst colours frequently to be met with are brown, marbled, chinese, [illegible] and white, violet and all shades found in the colouring of majolica. Visitors to Nuremberg should remember that the old Burg contains an exceptionally handsome stove of many colours.

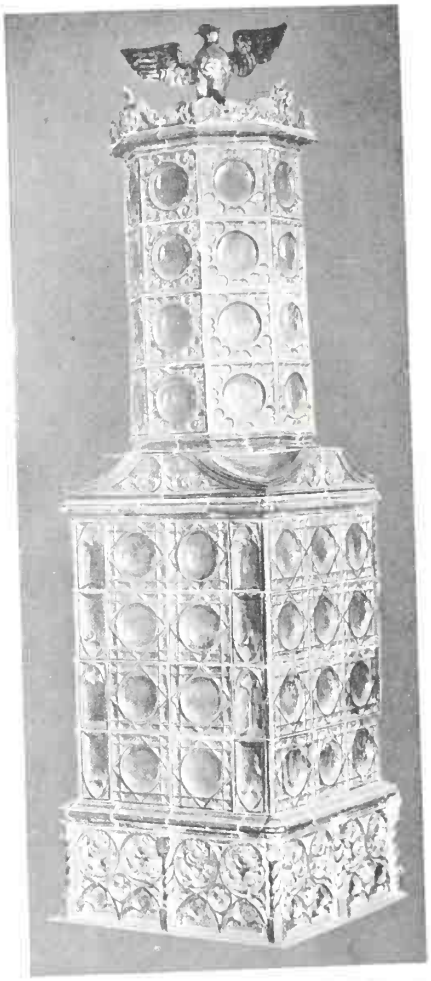
Both in Switzerland and Germany it was the fashion in former days to adorn stoves with quaint mottoes and sayings.

The Historical Museum at Berne and the Landes Museum at Zurich are rich both in tiles and stoves, and there are some good specimens of stoves in the Bâle Museum, which in many respects well repays a visit. Unfortunately the Berne Museum lacks a catalogue—and omits somewhere there is so much worthy of description. At Berne, tiles and stoves must be sought in the basement. The former are, for the most part, green in colour, and of conventional patterns executed in low relief, although some specimens, decorated with birds and leaves in polychrome, are included in the collection. At Zurich several eighteenth-century tiles with models of bears, lions,



No. IV.—STOVE AT [illegible]

No. V.—STOVE FROM SCHLOSS HELLENSTEIN.



No. VI.—GREEN RENAISSANCE STOVE, SCHLOSS AMBRAS

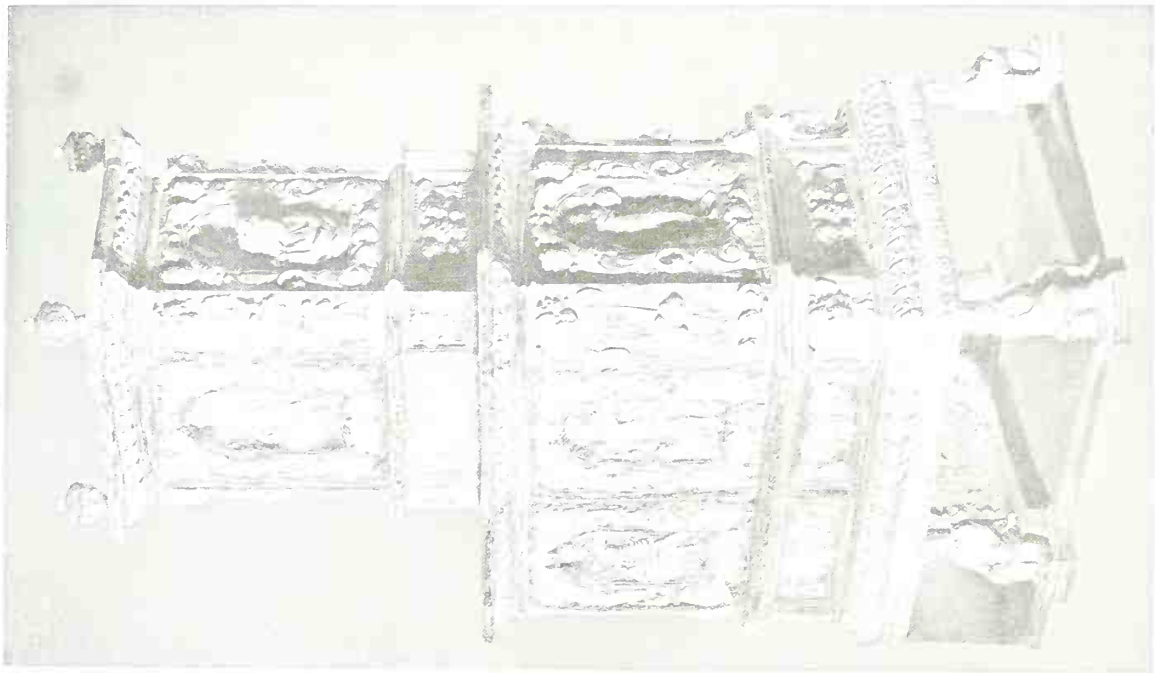
and subjects. The stove all to be found at the foot of a staircase leading to a most attractive suite of rooms furnished in keeping with the periods represented by the stoves. The latter vary in date from the fifteenth to the eighteenth century, and include a green stove on which the Stags of the Passion is depicted; a second, of which perhaps the most remarkable feature is the quaintness of the cartouche bearing the oven door, and a third with the date 1682, of which the superstructure is octagonal, and the design of which includes the Four Seasons, as also scenes from Old and New Testament History. A peculiarity of this last-named stove is that while its centre panels are green its base colour displays a great variety of colours. The effect is not particularly pleasing. The stove bears the initials of its modeller, "H. J. G.,"* and the ornamentation, in old German spelling and phraseology, that it was made for "*Jacob Wegmann der Zeit Vnder Vogt der Grauffschaft Kiburg und Landt von Thurgöw.*" The last word, signifying "spouse," has a delightfully antiquated sound in the ears of students of the German tongue.

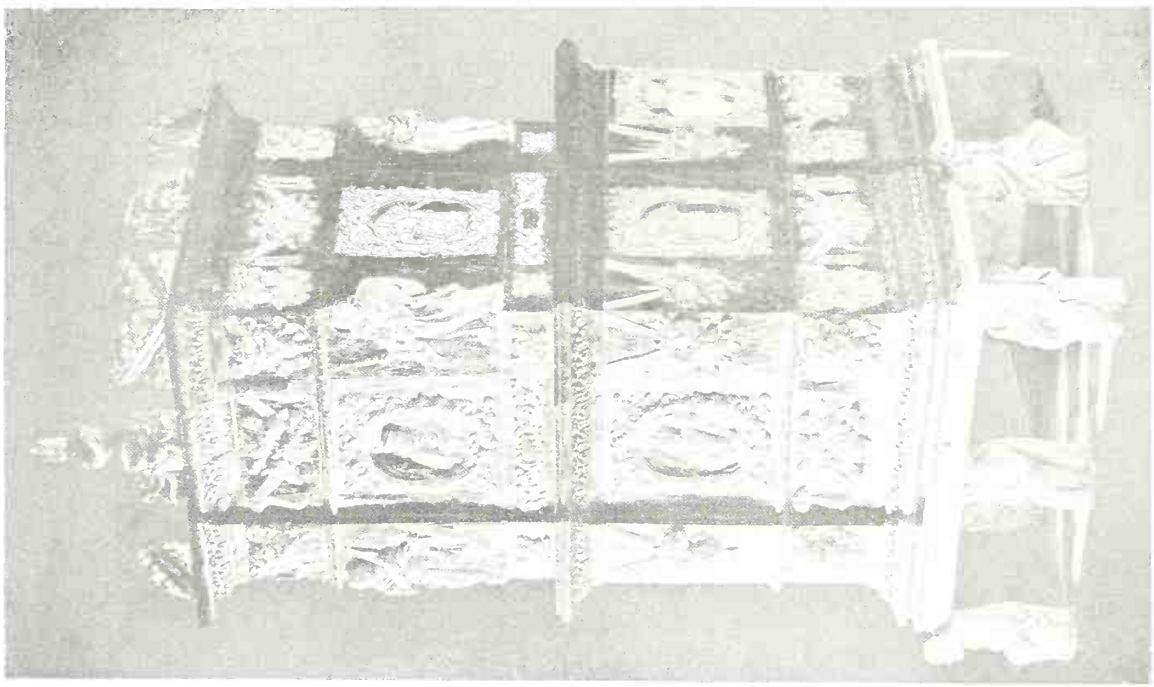
Another stove, bearing a coat of arms and displaying a series of landscapes in flat design, was planned in honour of a certain little girl named Rosina Margaretha Im Hoff, whose father was also a *Landvogt*.† Various members of the Im Hoff family contributed reflections for the edification of Rosina Margaretha, and sundry panels were devoted to the immortalizing of these sayings. One sentence runs thus: "*Il n'y a point de mal si incōmode cōme ceux qui ont de l'esprit.*" Another of more didactic character announces: "*Les Persones fardées ne sauraient être sinceres.*" All the mottoes are pithy and to the point.

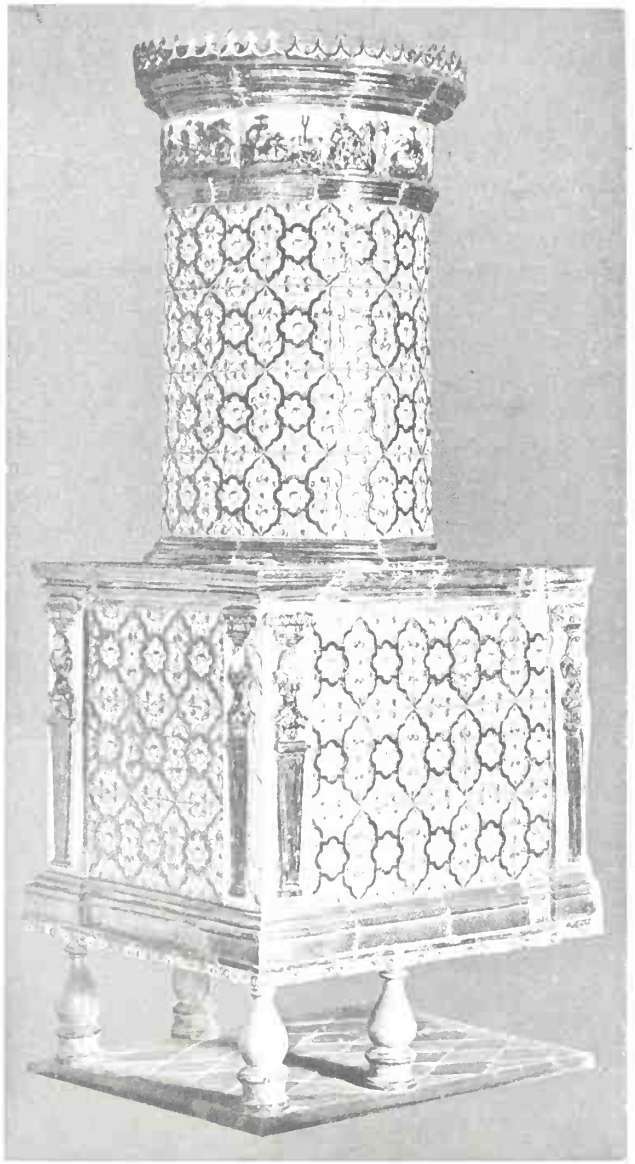
The truly magnificent Landes Museum at Zurich possesses a goodly share of tiles, some of which date from the fourteenth century. It is also rich in Zurich

* Probably one of the Wegmüller Graafs.

† From the days when Tell withstood Gessler down to the year 1702, when Lavater and Fuseli were banished from Zurich for complaining of the tyranny of one of the provincial administrators, the Landvogt played a prominent and often very unpopular part in Swiss history.







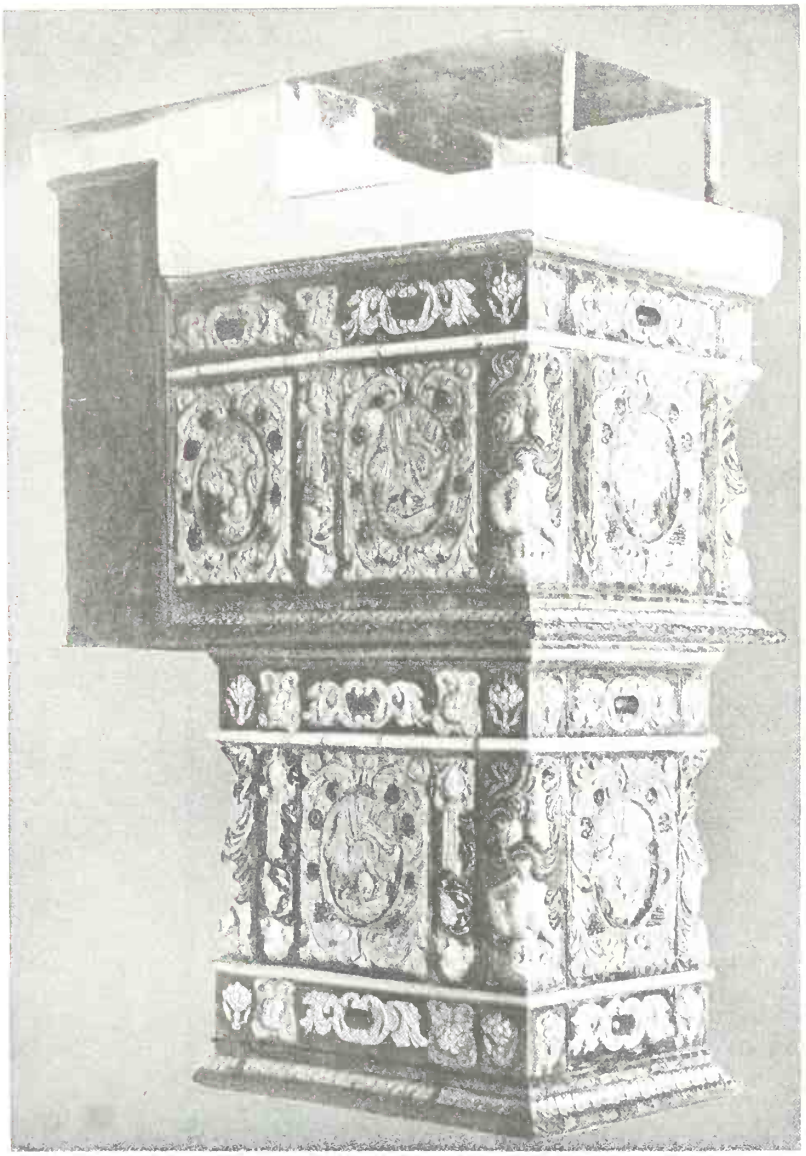
No. VII.—STOVE WITH GREEN AND BROWN GLAZE WITHOUT RELIEF

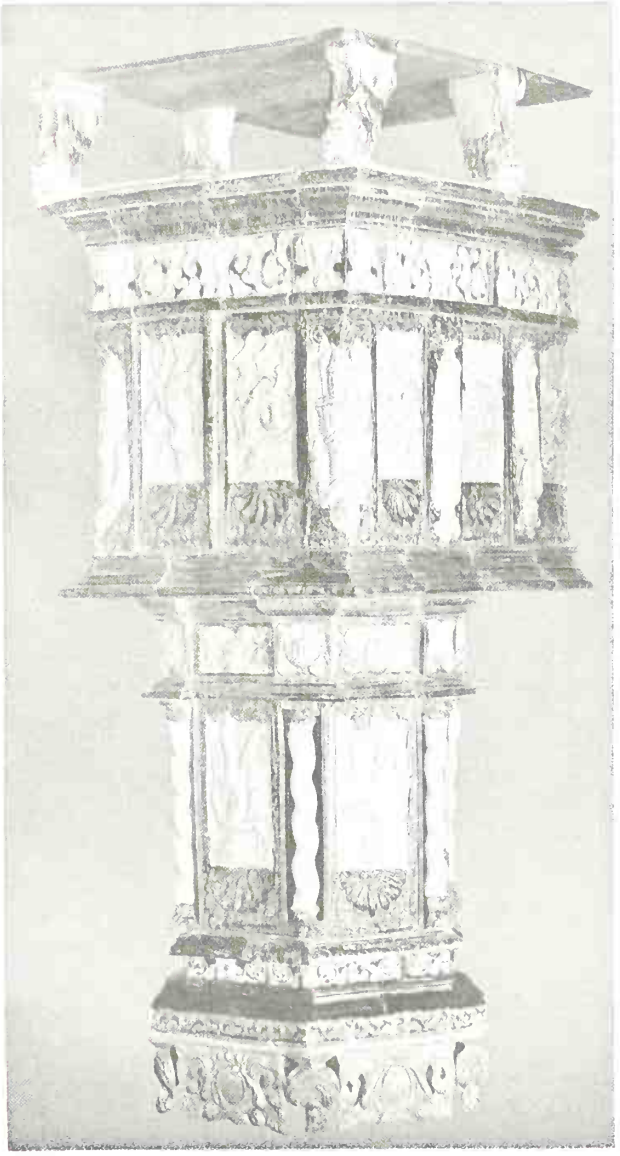
on a ground work of white, whilst blue predominates in the ornamentation. This work of art is most richly decorated with figures emblematical or illustrative of divers estates and sciences, as well as of forces in nature. Every detail, even to the double bordering of the flooring, has been planned and executed with exquisite care, showing the loving thought and touch of a master. It has a typical approach and seat, the latter supported by caryatides, whilst female figures vanishing into griffins' claws form the feet of the stove. The whole is in an excellent state of preservation.

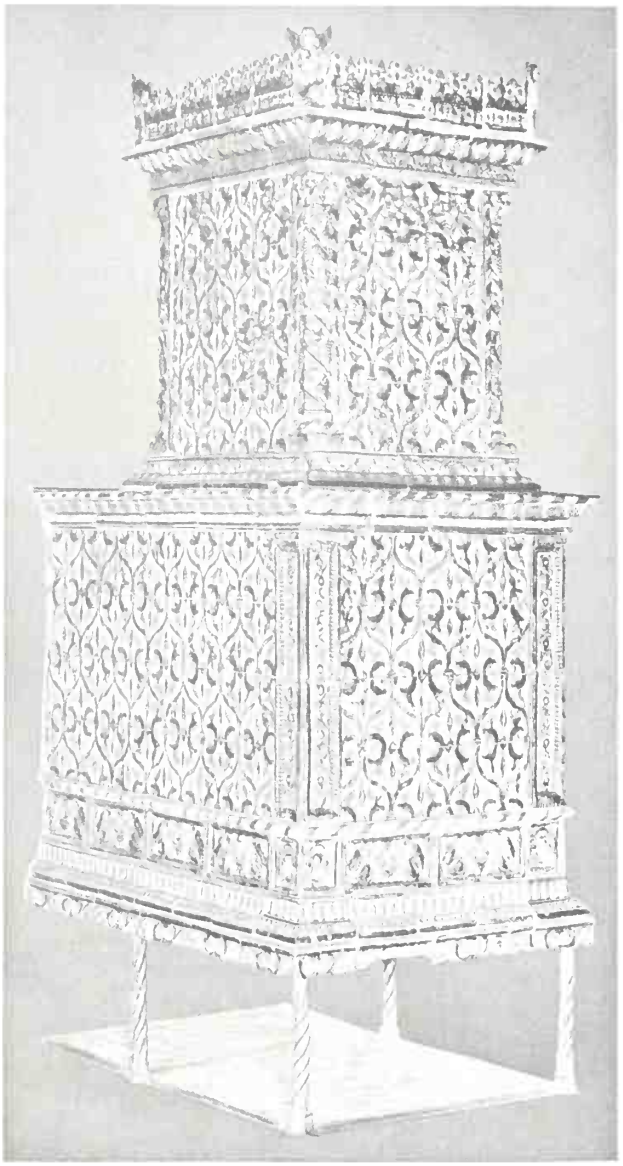
A room from the old convent of Oetenbach is one in which to linger for the sake of its Gothic table and tildstools, its carvings and samplers, not to mention a faithful reproduction of a curious candelabrum of the year 1541, called by reason of its figure-head a "*Lucifer*" or "*Lucifer-leuchter*." Such candelabra were a special production of the sixteenth century, and the branches were often formed of stags' antlers. This room contains a stove (No. I) from Canton Berne, modelled in 1638, which, though simple in design, is more pleasing to the eye than some others of more ambitious construction. The tiles, which are somewhat uncommon, have white concave centres set in a conventional pattern, in which green and sepia hues are happily intermingled.

One more stove (No. II) in the Zurich Museum is worthy of special mention, although the hand of the restorer has been busy with it. It is probably

[1] A reproduction in 1562 by the brothers Werdmuller.







No. VIII.—Height 4 feet 10 inches. Circa 1600.

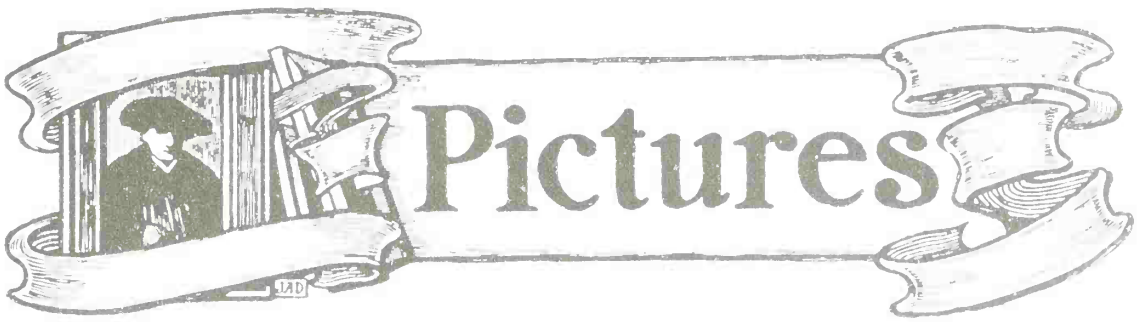
Melchisedek bringing forth Bread and Wine, and, though not very clearly depicted, the Judgment of Solomon.

No. vi. shows a typical green Renaissance stove with concave sides from Schloss Ambras, as are all the remaining stoves. No. vii. dates from the sixteenth century. It has an interesting frieze crowning the cylindrical superstructure, and representing a wild-boar hunt. The pattern is very well preserved; at the corners are figures in polychrome. No. viii. shows a somewhat similar design made some fifty years later; it has a white tiled flooring, which was a subsequent addition.

The eighteenth century did not limit itself to flat designs, but produced some most elaborate stove decorations, with bold modellings in high relief. The last four illustrations are all of that period. It will be noticed that one of these (No. ix.) is supported by white kneeling figures, which may be perhaps intended to represent the different stages of youth, manhood and age; and another (No. x.) by very quaint little men in peasant dress. This last, which is profusely ornamented, has white figures on a blue ground.

No. x. came from the Innsbruck Landhaus. It is most richly decorated with masks and bunches of fruit. At the four corners of the upper part are the figures of the four Cardinal Virtues—Justice, Prudence, Temperance and Fortitude—and the medallions contain representations of the Four Seasons. No. xi. exhibits a very attractive-looking stove, upheld by white pillars and having figures of warriors both mounted and on foot, painted in violet. In No. xii., which is very massively decorated, the medallions represent contemporary celebrities.

BATTERSEA ENAMELS IN THE JOHN WARD COLLECTION
TEAPOT & WATERCOLOUR DRAWING BY MR. JOHN WARD



The Authentic Portraits of Byron. Part II. By Wm. A. Shaw, Litt.D.

No. XIV.—[illegible] [illegible] FROM THE ORIGINAL AT THE NATIONAL PORTRAIT GALLERY

belonged to Mr. Alfred Morrison, but another of the series was in the possession of the late Hugh Lane[vation, [illegible] and [illegible] another of the series is in the possession of Lieut.-Colonel Leicester Stanhope.

Further, in April, 1910, at the sale of the Lake collection, a replication of Byron by Holmes was purchased by Sir C. Sursbar for £130.

As between all these competitors it seems hopeless to decide which is the actual original. The choice probably lies between the Skinner, the Leschot and the Levanon copies, and as the Dowdeswell and the Skinner versions are patronage, while the Levanon title is a drawing, the Leschot Byr certainly the original.

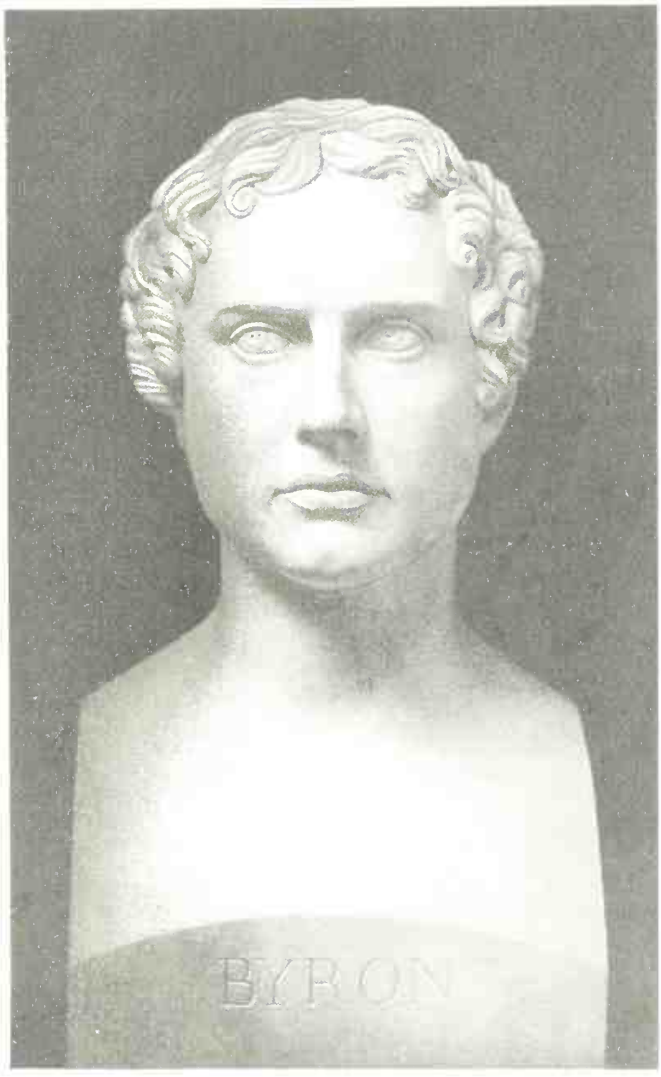
In 1827, what is styled another portrait by Holmes, dated 1825, was exhibited at Suffolk Street, but there certainly is no record of any second portrait executed by Holmes, and the one in question can only be either a replica or Holmes's own copy of his own previous miniature done from the life in 1815-1816.

Byron left England in 1816 for ever, and all his subsequent portraits were done on the Continent. Here should let be met a giant—Bertel Thorwaldsen, the Danish sculptor, who from 1797 had been resident in Italy. The great sculptor's bust of Byron is said to have been executed in Rome in 1816, but Byron does not refer to it until June, 1817. Writing to Murray in that month, he says: "Thorwaldsen has done a bust of me at Rome for Mr. Hobhouse, which is reckoned very good. Here the best artist (Canova) and by some preferred to Bacon." Bacon's opinion of it was shared by all his friends. Hobhouse himself wrote of it to Murray a few months afterwards: "I shall conclude with telling you about Lord B.'s bust. It is a wonderful piece by Thorwaldsen, who is thought by most judges to surpass Canova in this branch of sculpture. The [illegible] piece of the other sculptor was [illegible], and told me it was the very utmost head he had ever made. It appeared that Byron had commissioned Hobhouse to write to Thorwaldsen to ask whether and when the poet could sit to him. As Thorwaldsen was very busy and a very indolent fellow, the sitting seems to have been delayed, for Byron went to Italy without waiting for a reply. What followed is now told by the sculptor to Andersen: "Byron placed himself opposite me, but at once began to put on quite different expressions from those used to him. 'Will you not sit still?' said I; 'you need not become that look.' 'That is his expression,' said Byron. 'Indeed,' said I, 'and I shall represent him as I wished.' When the bust was finished it was universally admitted to be an excellent likeness. Byron, when he saw the bust, said, 'It is not at all like me; my expression is more unhappy.'

This veritable work of genius had a chequered history. Although Byron himself says that it was done for Hobhouse, it did not pass into his possession without much trouble. Writing about it in 1820 from Ravenna, Byron says: "Of the bust I know nothing. . . . Hobhouse should write himself to Thorwaldsen; the bust was made and paid for three years ago." And again in the same year: "Thorwaldsen is in Poland, I believe; the bust is still at Rome, as it has been paid for these four years. It should have been sent, but I have no remedy till he returns." . . . In February, 1821, he informs Murray that he had written twice to Thorwaldsen without any answer. But three months later he informs Murray that Thorwaldsen, the sculptor, had sent off the bust to be shipped from Leghorn. "As it is addressed to your house and care, you may be looking out for it, although I know not the probable time of the voyage in this season of the year, which is one of light airs and breezes and calms in the Mediterranean." It is evident that the poet thought the bust had been actually sent off. "It is not my property," he says to Murray, "but Hobhouse's. I addressed it to you as an Admiralty man, great at the Custom House. Pray deduct the expenses of the same."

Then something happened. What we are not told; but it produced a storm between Byron and Hobhouse.

Writing to Murray in November, 1821, Byron gives his account of it. "By a not very temperate letter from Mr. Hobhouse, in a style which savours somewhat of the London tavern, I perceive that there has been some mistake or misunderstanding about the block of a bust. This, as I do not understand, I cannot explain. I addressed it to your care for Mr. Hobhouse, and, indeed, with his name on the directions; always understood that all expenses were to be at my charge. . . . Something, however, has happened to excite Mr. H's indignation, and I could really wish to be spared such altercations as (were he not one of my oldest friends) must have ended in a total rupture. For this you must be surely to blame, as surely my directions were extremely clear. Of his language to me I can only say that I can hardly believe him to have been sober when he wrote it. Not content with an invective about the marble, he launched (uncalled for, for I did not solicit his opinion) that I recollect at least into a most violent invective upon the subject of Cain." From Hobhouse (afterwards Lord Broughton) the bust passed into the possession of Lady Dorchester. Replicas of it are at Chatsworth and in the Bibliotheca Ambrosiana at Milan, and in the possession of Mr. Murray. The last-named, which is here reproduced,



No. XV.—THORWALDSEN'S BUST OF BYRON
AS IT APPEARED AT THE ROYAL ACADEMY, 1886

is an exceedingly fine work. It is held by Mr. Murray to be the original. There is also a copy in America, the present locality of which is unknown. Byron himself refers to this last in his "detached thoughts" under the year 1821. "A young American named Coolidge called on me not many months ago. He was intelligent, very handsome and not more than twenty years old, according to appearances—a little romantic, but that sits well upon youth, and mighty fond of poesy, as may be suspected from his approaching me in my Gazette. He brought me a message from a old servant of my family (Joe Murray), and told me that the [Coolidge] had obtained a copy of the bust from Thorwaldsen at Rome to send to America. I confess I was more flattered by the commencement of a military transatlantic than if they had erected me a statue in the Paris Pantheon. I have seen capitols and demagogues cast down from their pedestals, and Grattan's rising mist from the stone called after him in Dublin. I say that I was more flattered by it because it was virgin, unpolitical, and was without motive or suspicion but the pure and warm feeling of a boy for the poet he admired. It must have been expensive though. I would not pay the price of a Thorwaldsen bust for any human head and shoulders except Napoleon's or my children's, or some abstract womankind's as Monkbarns calls them, or my sister's. It asked why then I sate for my own—answer that it was at the particular request of J. C. Hobhouse, Esq., and for no one else. A picture is a different matter—everybody sits for their picture—but a bust looks

No. XVII.—BYRON. FROM A DRAWING BY J. [sic] HARLOW BY KIND PERMISSION OF JOHN MURRAY, ESQ.

No. XVI. [illegible]

No. XIX. BYRON. AFTER [illegible]

would seem almost impossible for it to have come from the same hand which executed the earlier Harlow drawing.

The same year which gave birth to the Harlow drawings also produced the Prepiani miniatures. Writing to his half-sister, Augusta, from Venice, in March, 1817, Byron gives delightfully precise details about them. "I have been sitting for two miniatures for you, one the view of the face which you like, and the other different, but both in my usual dress, and as they are the only ones so done, I hope you will like them. The painter is an Italian named Prepiani, reckoned very good; he made some fine ones of the Viceroy Eugene. I will send or bring them." He sent them to her in April of the same year, forwarding them through Murray, with a letter which

from the sculptor himself. The other two documents are equally interesting and characteristic, but their length forbids quotation. He was in the habit of bespeaking memorials in whatever the arts or kinds of the English nobility or the day, and directed that to Lady [illegible] "all expenses of carriage are to be paid by her own."

In the present instance the intimate and sensitive sculptor. Writing to Murray on 31 March, 1822, Byron gives his account of the sitting. "Bartolini, the celebrated sculptor, wants to go to Greece to take my face. I entertained an exaggerated idea of that of the Countess Guiccioli. He has taken both. And I think it will be allowed that here is [illegible]. I shall make you a present of them both, to show you that I don't [illegible] and as a compensation for the trouble and [illegible] of the [illegible] Oswald sitter. Of my own I can hardly speak, except that it is thought very like what I was, which is different from what I was—still [illegible] more. The sculptor is a famous one, and so it can do [illegible] (proverbially a thing) will be done well probably."

On the following 4th of April he promises that the

hour, would be seen when completed. "They are [illegible] pictures, eh.

Before the completion [illegible] Byron seems to have had some misgivings of heart about it. In September of the same year he informs Murray: "I don't dislike [illegible] but I will send you [illegible] which is much better, and you can get a copy from Hayward [illegible]. I assure you, Bacchante is dreadful, though my mind misgives me it is hideously like. If it is, I expect to hang for this world, for it overlooks security." Evidently Murray pleaded with him for [illegible] the first promise that it should have the [illegible]. "Also the picture of the Countess G. I care little [illegible] like her, and most [illegible] am West's picture of me for the New York Academy [illegible] proceed to Bartolini's bust of me [illegible] sent [illegible] of the [illegible] of [illegible] artists, for I find myself [illegible] for such [illegible]. At last [illegible] at the same [illegible] Murray that the busts are finished, and [illegible] them worth [illegible]. Whether this gipsy was [illegible] or not, it is certain that the busts were not sent to Murray till [illegible]. They were left right in the [illegible] and were ultimately turned up in [illegible] where they had evidently lain [illegible] and forgotten. Some years since the Earl of Malmesbury, with the Countess Gilbertoft, visited the studio and there saw, recognised and bought the Byron busts. What became of the companion [illegible] has not appeared. After remaining for some [illegible] Byron Court the Byron bust has now passed into the possession of the nation and is preserved in the National Portrait Gallery.

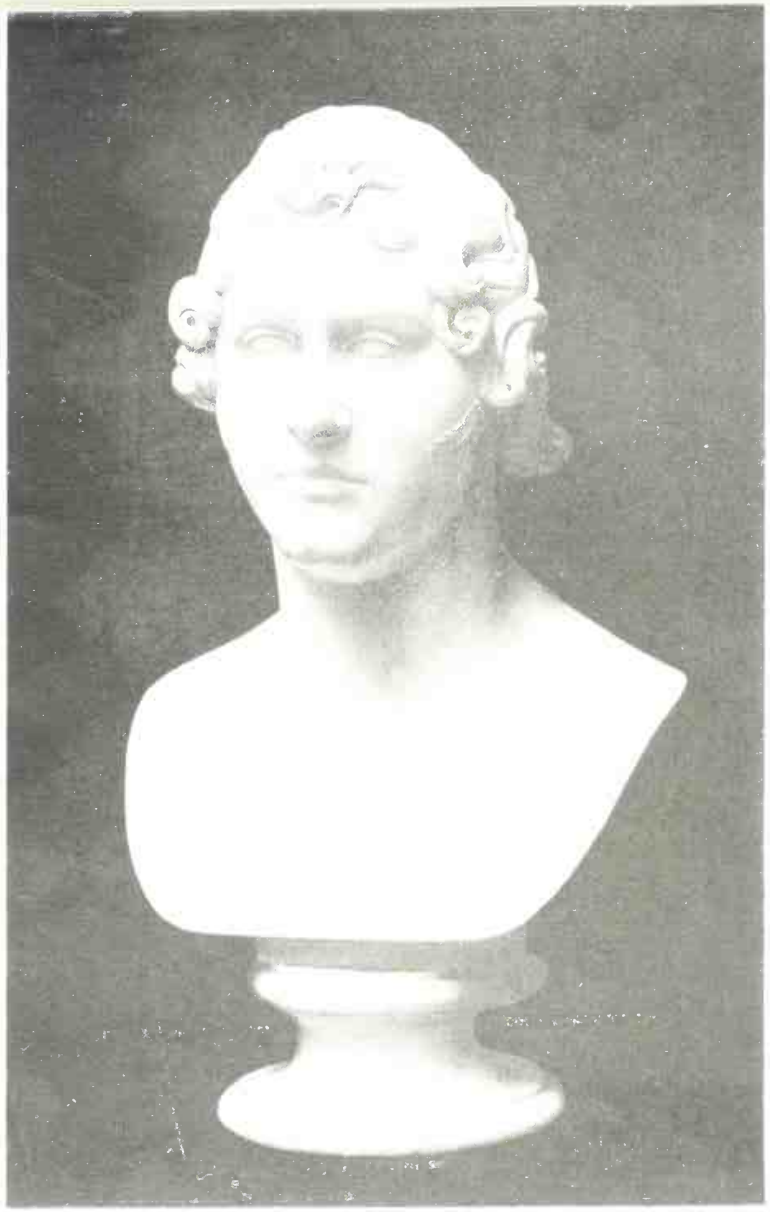
In the above extracts from Byron's correspondence [illegible] will have been noticed a note [illegible] mentioning Miss Anne [illegible] W. H. West, a painter who [illegible] associated with the American and English [illegible] West, of Royal Academy fame.

Miss [illegible] was engaged to paint the portrait for the New York Academy of Fine Arts. In this [illegible] to [illegible] the advantage of a detailed account of the [illegible] of the artist from the hand of the painter herself. "On the day appointed I arrived at Lord Byron's and began the picture. I found him a most [illegible]. He talked all the time and asked a multitude of questions about America, how I liked Italy, what I thought of the Italians, etc. While he was sitting he was a [illegible] better subject than before, for he seemed accustomed to the [illegible] but [illegible] as though he were thinking of something to [illegible]. In about an hour our first sitting terminated, and I returned to Leghorn, scarcely able to persuade myself that this was the haughty misanthrope whose character had always appeared so enveloped in gloom and mystery, for I do not remember ever to have met with manners more gentle and attractive.

"The next day I returned and had another sitting of an hour, during which he seemed anxious to know what I should make of my undertaking. Whilst I was painting, the window from which I received my light became suddenly darkened, and I heard a voice exclaim, 'E proprio bella!' I turned, and discovered a beautiful female stooping down to look in, the ground on the outside being on a level with the bottom of the window. Her long golden hair hung down about her face and shoulders; her complexion was exquisite, and her smile completed one of the most romantic-looking heads, set off as it was by the bright sun behind it, which I had ever beheld. Lord Byron invited her to come in, and introduced her to me as the Countess Guiccioli. He seemed very fond of her, and I was glad of her presence, for the playful manner which he assumed towards her made him a much better sitter.

"The next day I was pleased to find that the progress which I had made in his likeness had given satisfaction. For, when we were alone, he said that he had a particular favour to request of me—would I grant it? I said I should be happy to oblige him, and he enjoined me to the flattering task of painting the Countess Guiccioli's portrait for him. On the following morning I began it, and after they sat alternately. He gave me the whole history of his connection with her, and said that he hoped it would last for ever; at any rate, it should not be his fault if it did not. His other attachments had been broken off by no fault of his.

"I was by this time sufficiently intimate with him to answer his question as to what I thought of him before I had seen him. He laughed much at the idea which I had formed of him, and said, 'Well, you find me like other people, do you not?' He often afterwards repeated, 'And so you thought me a [illegible], did you?' I remember once telling him that notwithstanding his vivacity, I thought myself correct in my first estimate which I had made of him, for I still conceived that he was not a happy man. He enquired earnestly what reason I had for thinking so, and I asked him if he had never observed in little children, after a paroxysm of grief, that they had at intervals a convulsive or tremulous manner of drawing their long breath. Wherever I had observed this, in persons of whatever age, I had always found that it came from sorrow. He said the thought was new to him, and that he would make use of it."



two the Byron items passed into the possession of Mr. Horace Kent, of Plumstead. Kent, was later the property of Mr. Peter Kent, and is now in the possession of Sir Lothian Bell by Sinclair.

The best-known authentic portraits of the poet taken during his lifetime are the three drawn sketches by Count Alfred D'Orsay, the Frenchman who by his connection with the Blessington family and by his personal accomplishment became at once the Pelham and the Admirable Crichton of London society. His sketches of Byron were executed at Genoa in May, 1823, and were all done for the Countess of Blessington. They vary in detail, but the same pose is preserved in all three. One is a full-length. This may be seen at South Kensington Museum. The second is a half-length with the head uncovered. This was retained by the Countess of Blessington. The third has a cap added at Byron's special request. "I have a request to make to my friend Alfred (since he has not disclaimed the title), viz., that he would condescend to add a cap to the gentleman in the jacket—it would complete his costume—and smooth the brow which is somewhat too inveterate a likeness of the original. God help me!" Byron to the Countess of Blessington from Albaro, May 9th, 1823.

The third sketch belonged subsequently to Mrs. Muir, relict of Dr. Muir, who was in friendly intercourse with the poet at Cephalonia. They have been engraved, and merely tasteful pictures have been frequently founded on them, but in their pure state the sketches are very life-like and suggestive.

Byron Memorial Committee, wrote to Thorwaldsen asking him to execute this statue. He offered £1,000 for the figure and £500 for the pedestal and height. In a second letter on May 24th the correspondence says: "Privately he told the sculptor that the statue would be placed in Westminster Abbey, St. Paul's, the British Museum, or the National Gallery, adding: 'Il ne sera pas nécessaire de vous avertir que Lord Byron était un peu contrefait. Du reste ses proportions étaient belles et grandes, surtout la poitrine et les épaules.'"

The statue was modelled in Rome in 1831, and when completed it was sent to England. It was refused for the Abbey by Dean Ireland (who had refused to permit Byron's interment in the Abbey), and as a consequence it lay for many years in the Custom House vaults.

In March, 1840, Mr. Denis Le Marchant Pryme wrote to Dr. Peacock, some time to Trinity College, Cambridge, and afterwards Dean of Ely, to propose that the statue should be placed in the college. In his reply dated March 17th, 1840, Dr. Peacock, while averring that he would rejoice to see the statue in the ante-chapel, admitted that he would be afraid to make the proposal to the master. There accordingly the matter rested for the time. In 1842 Dean Ireland was succeeded at Westminster Abbey by Dr. Turton, and the statue was a second time offered to the National Pantheon, only, however, to be a second time refused (April, 1843). It was therefore in the same year once more offered to Trinity College, where Dr. Whewell had succeeded Dr. Wordsworth as master, and after some preliminaries was accepted.

The statue represents the poet in modern attire, seated upon the ruins of some Greek columns. His head is uncovered. In his hand he holds his poem, "Childe Harold," and raises towards his chin his left hand holding a pen. On one side of the Greek fragment is **ΛΟΙΠΗ** with the owl, on the other Apollo's lyre and a gryphon; a death's head is upon the broken column. The bas-relief represents the genius of poetry, who tunes his lyre and rests his foot upon the prow of a skiff. There are two plaster models in the Thorwaldsen Museum at Copenhagen: the attitude of the first, which was not executed, is somewhat different.

EDITORIAL NOTE.—(1) By an unfortunate accident the Kay illustration reproduced on p. 156 of THE CONNOISSEUR MAGAZINE for July is not reproduced exact size. The size of the original is 7½ in. by 4 in.; figure of Byron, 3 in.

(2) Since this article was written the Benson portrait has passed into the possession of Trinity College, Cambridge, and the acknowledgment of permission to reproduce it should have been made to the Council of the College.

No. XXVI.—BYRON. (THORWALDSEN STATUE IN TRINITY COLLEGE, CAMBRIDGE.)
ENGLISH PHOTOGRAPH BY E. GARNEAU, ESQ., CAMBRIDGE.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to supply the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (13).

SIR,—I am sending a photo of an oil painting for your inspection. The painting is a very old one, and I think it is worth while having a block made of it for insertion in your magazine. I should like to find out whether the painting is a *portrait* of a beautiful woman or only a fancy one.

I should mention with regard to my oil painting that I have been told by several people that the painting is certainly rather a copy of an old master, or else an original. The eyes, which are blue, and the *contrast* in the painting, do not show up at all well in the photograph.

Thanking you in anticipation,

Yours faithfully, (MRS.) [illegible]

UNIDENTIFIED PORTRAIT (14).

DEAR SIR,—I have in my possession a painting of a Gentleman, as he is to me, by a well-known Painter unknown. I would like to [illegible] and any of

UNIDENTIFIED PORTRAIT (13).

CHIPPENDALE PORTRAIT (?).

"THE TABLE LADY."

DEAR SIR,—I would feel greatly obliged if you or any of your readers could through THE CONNOISSEUR MAGAZINE inform me as to the truth of the story having been a picture known as *The Table Lady*, and who painted it? Hoping this is not a digression from your rules.

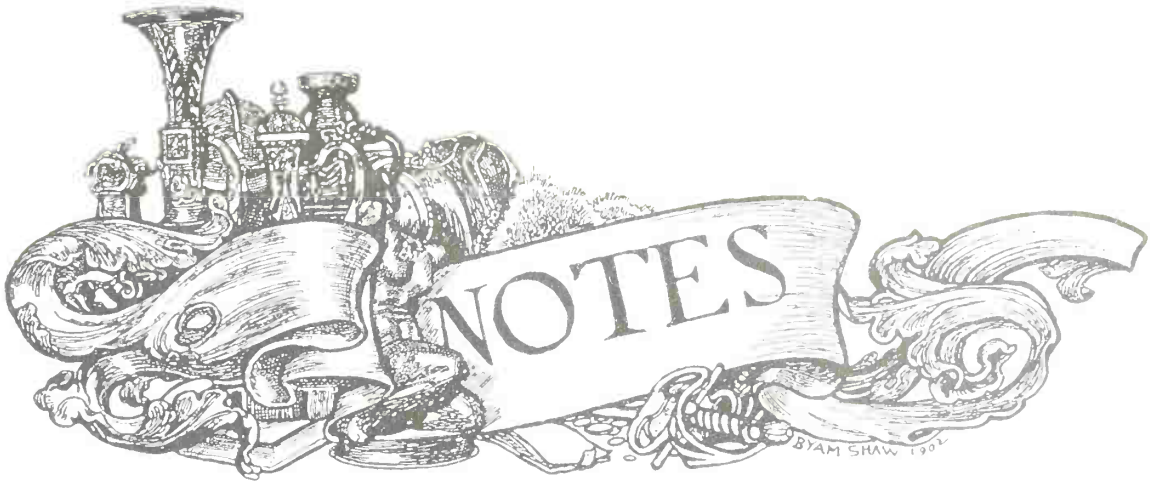
I am, yours truly,
A. H. WORK.

MARBLE BUST.

SIR,—I notice in the June number you have an enquiry as to a marble bust. I believe it is of Thomas Clarkson, who with William Wilberforce was the means of the abolition of slavery in British dominions. He was a native of Wisbech, and his portrait in oils is in our Council Chamber, and there is a fine stone memorial of him in Bridge Street. I have a copy of engraving of him.

Yours truly, C. B. ANDERSON.

ITALIAN SCHOOL.



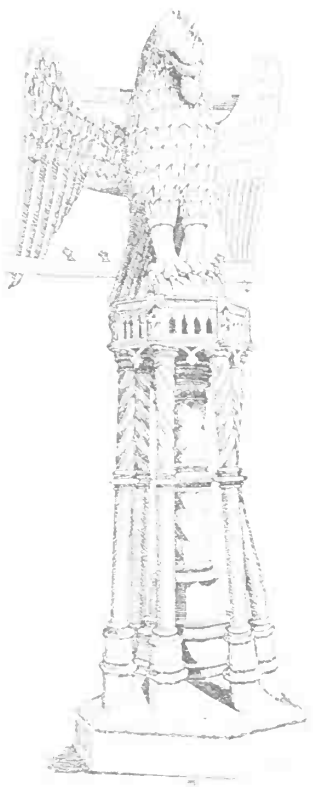
Old Brussels Tapestry Panel

The magnificent old Brussels seventeenth-century tapestry which we reproduce is in the possession of Mr. Francis M. Bacs. It is finest old Brussels work, and was purchased by the present owner from an old Belgian family, in whose possession it had been for nearly two hundred years.

Finished towards the end of 1000 after a design by Teniers or Le Brueghel, and entitled "Sancho avant refuse de payer ses chemises en lieux dans le comté de Dinoulbarbe," it represents this well-known scene from the library of "Don Quixote," and, with over twenty figures and its rich columnar

The Pelican of S. Germain, Tirlemont

OLD BRUSSELS TAPESTRY PANEL IN THE POSSESSION OF MR. FRANCIS M. BACS



THE LECTERN OF HONFLEUR

The Lectern of S. Leonard, Honfleur

discussion rages by the French. But it does yet retain some of its ancient treasures, and among them the very beautiful lectern which we now illustrate. This has in place of the usual eagle to carry the reading-desk, a Pelican in its Piety, very beautifully modelled, standing on a hexagonal pedestal with twisted columns at the angles. The orb on which the bird stands was originally surrounded with battlements and pinnacles, but their removal and the bent and distressed condition of the pedestal (all of the rough usage it has experienced). The lectern bears no inscription as do many similar works, to fix its date and place of manufacture; but it may be assumed to belong to the earlier half of the fifteenth century, and was perhaps made at Dinant shortly before the destruction of that unfortunate town in 1466 by Philip the Good.—J. Cavenor Perry.

Few of the ancient choir lecterns, generally known as "eagles," which are so common in English and Belgian churches, survive in France; the pillage of the religious establishments and their legalised spoliation during the last few years of the eighteenth century destroyed nearly all the artistic metal-work with which the country abounded. Nevertheless, in some few cases, thanks to good fortune

THE LECTERN OF HONFLEUR

Painted by J. Whistler R. A.

Directed by L. Schiavonetti

Engraved by A. Birrdum

CRIES
of
LONDON.

Plate 8.th

Reward 3d. Sound Fine penny a Pound Duke Cherries Cerises douces Cerises a la douce Cerise

London Publ.d as the Act directs June 25.th 1793 by Colnaghi & C.o N.o 132 Pall Mall

of the care of some devout ecclesiast, the ancient fittings still exist. In the curious suburban church of S. Leonard des Champs at Honfleur, a church in which the late Gothic of the sixteenth century is mixed up with the Renaissance of the seventeenth in a manner only to be seen in France, there is a brass lectern remarkable for having been designed, manufactured, and placed in its present position during the first throes of the great French Revolution. It was made in 1791, two years before the Terror, at the picturesque Norman town of Villedieu-les-Poêles, so called from its numerous *fonderies*, not far from Avranches, which stands on the little river Sienne, nestling in a smiling valley which resounds with the hammering of its smiths and is cloudy with the smoke of its many furnaces. The town was famous for the manufacture of articles of copper and iron both for use and ornament: for the neighbouring churches it made the lecterns, crosses, lamps and other decorative work, while its drinking vessels were used throughout the Province; in fact, it served Normandy and the west of France much as Dinant on the Meuse served the rest of Europe. The modelling of the eagle and the contused character of the mouldings of this lectern betray the decadence of the style in which it is carried out, and it is difficult to say whether it should be regarded as a late survival of a debased style, or an early and immature attempt at a revival of the Gothic manner imperfectly understood but regarded with more than tolerance by the *dilettanti* of the eighteenth century.—J. Tavenor-Perry.

GERMAN GUILD PEWTER.

THE number of books and articles which have been published in recent years on the subject of English pewter, as well as the not very successful attempts which have been made to revive its artistic manufacture, has not merely had the effect of drawing the attention of amateurs to the subject, but has shown to a marked degree the comparative poverty of our museums in good English examples of the work, and to the wealth of tall and elaborate specimens of German art which abound everywhere. And the reasons are, perhaps, not far to seek. It has been suggested that in this country necessity or the change of fashion may have caused the remelting

Some old German Guild Pewter

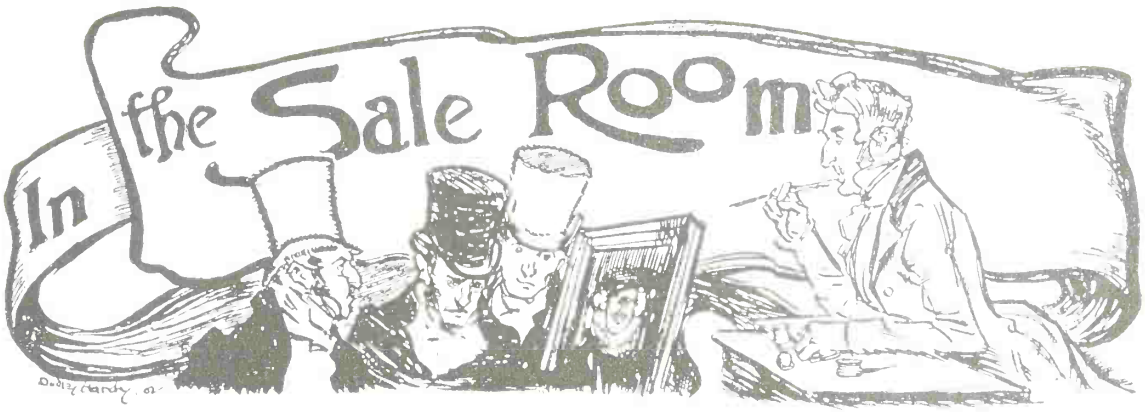
of the most important and the most beautiful works, but it has not been shown that more of our pewters were devoted to work in the precious metals, say the "tondeplates" preserved by the Pewterers' Company of London, than to the plain and unadorned metal work. The simple fact that Gould gives no suggestion that the works which came within his purview were of a high or ornamental character, and so long as the makers preserved the due proportions of tin and lead, their works received the approval of the Company. This is specially evidenced in English work was fostered by the rigid division which existed between the guilds of the goldsmiths and silversmiths and of the pewterers—all metal-workers with some artistic feeling belonging to the former, but the annals of the Goldsmiths' Company give many instances of attempts on the part of pewterers to imitate the appearance of silver goods made by which [illegible] touches to enrich the [illegible].

The [illegible] have created a demand for ornamental pewter work, but in England among the companies and guilds of London and the provinces, and the civic and municipal corporations throughout the country, wealth, pride and ambition decreed the collection of costly cups and flagons of silver, in which perhaps value was accounted more than artistic excellence, with which to grace the hospitable boards. There does not appear to have been anywhere outside the country the sharp rigid division between workers in the precious and less honourable metals in fact, in Germany and elsewhere abroad goldsmiths and silversmiths, or Master-masters, frequently produced in pewter duplicates of pieces, many of which have survived, which they afterwards reproduced in the more valuable material.

The almost innumerable guilds which were formed throughout Germany in Renaissance and comparatively modern times had not the wealth of those in England, but they required in the same way no much the tables and dresses with vessels both for display and for the daily drinking to which they were pledged, and though perhaps they were compelled to employ for them a cheaper material, they did not neglect to have them fashioned in the most artistic manner they could command. Thus it is that the "[illegible]" of pewter in the collections and museums of the country

Our Plates

Books Received



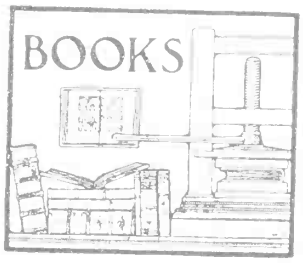
This Whitsuntide holidays at the beginning and the Coronation festivities towards the latter part of the month account for an unusually brief list of sales of pictures and drawings concluded. There were only two important ones dispersed, and holding of these fell into the first week. Messrs. Hodgkinson, Fisher & Co. sold on June 1st pictures from various sources, one of which included a Hans Hals *Portrait of a Man in Late Eighteenth-century Costume*, holding his hat in his left hand and a miniature in his right, 25 in. by 22 in., painted on canvas, bearing Dr. Bode's certificate about 1615, 2,835 gns.—this picture has been in England for many years, and has passed through several private collections. Another properly included a portrait by Sir T. Lawrence of *Joseph Farington, R.A.*, exhibited at the Royal Academy, 1793, and engraved in Cadell's *Portraits*, 30 in. by 25 in., 220 gns.

On June 1st Mrs. Mears's Christie dispersed the Earl of Kinnoull's pictures of Old Masters and portraits from numerous private and other sources. Several realised three figures, but the prices were for the most part of a speculative nature and do not call for detailed notice. The modern pictures and drawings of Mrs. H. Charrington, of Rockhampton, Mr. Robert Orr, and others, sold on June 6th included a few choice drawings: Rosa Bonheur, *Landes Peasants going to Market*, 13 in. by 21 in., 1860, 210 gns.; C. Fielding, *View of Culver Cliffs from Bembridge, Isle of Wight*, 30 in. by 25 in., 1847, 310 gns.; *Dunbeath Castle, Aberdeen*, the early home of Robert Bruce, 25 in. by 30 in., 1852, 125 gns.; J. Israels, *The Treat*, 10 in. by 12 in., 420 gns.—this realised 200 gns. at the Grant Morris sale in 1898. Among the pictures were: Henriette Browne, *Catechism*, 20 in. by 17 in., 145 gns.; Heywood Hardy, *The Toast*, 20 in. by 45 in., 115 gns.; J. C. Hook, *Sailors starting on the North Sea Fishing*, 27 in. by 42 in., 1891, 170 gns.; J. Linnell, sen., *The Mill*, 14 in. by 18 in., 1846, 410 gns.; R. Madrazo, *The Music Lesson*, 19 in. by 30 in., 230 gns.; J. Philip, *Meditating, or Turn about is Fair Play*,

Janet Nesbitt, in green coat and white frock, 29 in. by 24 in., 210 gns.; and T. Gainsborough, *Portrait of Thomas Medlicott*, whole length, in buff coat with blue facings, blue vest, yellow breeches, white stockings, and black cocked hat, 50 in. by 39 in., 1,200 gns.—this is doubtless the portrait exhibited at the Society of Artists in 1765. Lord Willoughby de Broke's example of Sir J. Reynolds, *Portrait of Lady Willoughby de Broke, wife of the 17th Baron*, in Coronation robes, 50 in. by 40 in., looking towards Ramsay's three Reynolds, 1,350 gns.; the Earl of Leicester's example of the same artist, *Lady Hamilton as a Bacchante*, 29 in. by 25 in., was purchased by the 5th Earl at Sir Joshua's sale in Greenwood on April 16th, 1796, for 25 gns.; it now realised 1,500 gns.

A number of important pictures forming part of the Lyon Stephens collection the greater portion of which formed a sensational sale at Christie's in 1895 came up for dispersal in the sale of June 19th. The more important were: N. Berchem, *The Charitable Farmer*, panel, 9 in. by 11 in., engraved by Visscher, and described in Smith's Catalogue, No. 62, 170 gns.; L. Bolly, *Cow in White Coat*, standing in a garden, 15 in. by 12 in., 160 gns.; A. Cuyp, *Evening, on the Grand Canal*, 18 in. by 31 in., 350 gns.; two by J. B. Greuze, *Dame Cori Pouring*, 25 in. by 20 in., 1,150 gns., and *The Lumagne Family*, 28 in. by 36 in., 280 gns.; J. Van der Heyden, *The Church at Antwerp*, 17 in. by 21 in., signed, described in Smith's Supplement No. 23, 1,300 gns.; N. Largillière, *Portrait of a Lady of the Court of Louis XIV.*, in white dress with gold trimmings, 63 in. by 52 in., 1,550 gns.—at the 1895 sale this was bought in at 550 gns.; J. B. Pater, *A Fête Champêtre*, 21 in. by 18 in., 1,000 gns.; H. Rigaud, *Portrait of Louis XIV.*, in armour, with white scarf, wearing the Grand Cordon du Saint Esprit, 98 in. by 70 in., 420 gns.; and Ph. Wouvermans, *Portrait*, 16 in. by 20 in., 400 gns. The late Lady Baillie's (of Polkemmet) property included N. Maes, *Portrait of a Child, more in Roman Uniform*, 37 in. by 29 in., 260 gns.; two portraits by Sir H. Raeburn, *James Johnstone, of Straiton*, in blue coat, white vest and cloak hanging over the leaves of a book, 35 in. by 27 in., 1,250 gns.; and *Mrs. Johnson, of Straiton, eldest daughter of William Lord Polkemmet*, in white high-waisted dress with short sleeves, maroon cloak thrown over her shoulders, 35 in. by 27 in., 5,500 gns.; and J. Watson, *Portrait of Mrs. Isabella Baillie*, in white muslin high-waisted dress, 30 in. by 25 in., 280 gns. Another property from Scotland, that of the late Sir Rodney Stuart Riddell of Sunnyside, N.B., also included two Raeburns, *Thomas Miller Riddell*, in scarlet coat with buff breeches, holding his hat and rifle in his right hand, 91 in. by 58 in., 2,100 gns.; and *General Duncan Campbell, of Lochnell*, in scarlet coat and buff breeches, 28 in. by 23 in., 900 gns. An interesting property consisted of Sir Thomas Lawrence's *Portrait of Mrs. Kenrick, daughter of Sir Wroth Acton*, in white dress with black sash and muslin scarf, 30 in. by 25 in., 1,700 gns.

Among the most interesting features of the sale


BOOKS

A copy of the first edition of that well-known book, *Hortulus Eystettensis*, Munich, 1640, printed at Gouda in 1486, realized but £15 10s., instead of £40 or more, but then the title and 11 leaves were missing. The *Vocabularius* of Anno Gebuers 1472, folio, sold for £20 (Sotheby). Of the Kelmscott Press books, the Chaucer, which in March, 1898, realised no more than £3 (Sotheby), Goldsmith's *Retaliation*, 1774, 4to, brought £12 10s. (Lt.), *The Great Herbal*, printed by Peter Treveris in 1526, folio, £16 15s. (modern mor., several leaves in facs.), Jerome's *Epistles or Pistoles*, 2 vols., folio, 1468, £21 10s. (new mor., several leaves in facs.), Eutropius' *Eutropius de Gestis Romanorum*, Venice, 1522, folio, £47 (old silk binding), Lafontaine's *Fables Choisies*, 4 vols., 1765-75, £38 (old French mor.), *Les Marguerites de Marguerite, Queen of Navarre*, 3 vols., 1780-81, £20 10s. (mor. ex.), a copy of the first edition of the English Bible in Common Prayer type, 1606, folio, £30 (one of 2 leaves mended and imperfect copies of the first and second folio editions of Shakespeare's Works, which realised £98 and £43 respectively. The books we have mentioned are capable of being described in a few words, but there were a great many others, for the most part realising comparatively small sums, which are not so amenable, and we therefore pass them by.

The sales of June were interested with to a very great extent by the pageantry of the Coronation and the beautiful things that preceded and followed it. Books appear to be more influenced by national rejoicings than any other species of property whatsoever, and this is perhaps not surprising, as people have no time to read them, and so they turn for the moment, out of their minds.

Messrs. Puttick & Simpson held a sale of a miscellaneous character on June 1st and following day; but as it calls for little comment, partly because nearly all the books dealt with here often have referred to here as bringing prices which vary but little all from those usually obtained. The splendid ornithological works of Gould need, for instance, no elaboration, though we mention them specially as they were in their original parts as issued (picture boards). *The Birds of Great Britain*, 25 parts, sold for £202; *The Birds of Asia*, 35 parts, for £205; and *The Trochilidæ, or Humming Birds*, 25 parts, £22. When bound up in uniform extra, as is often the case, they prove are much enhanced. Other works sold at this sale included Southey's reprint of Burton's *Anatomy of Melancholy*, 12 vols., 1807, £5 10s.; ht. mor.; the Border edition of *The Waverley Novels*, 48 vols., 1893-94, £6 15s. (cl. ex. uncut); Staverley's *English Botany*, with coloured plates and both indexes, 36 vols. in 19, 8vo, 1790-1834, £14 10s. (ht. mor.); and a good and clean copy of the first edition of Tennyson's *Poems, by Two Brothers*, 1827, £4 15s. (orig. bds., with label).

At the miscellaneous sale held at Sotheby's on June

Engravings

of the same period, embellished with Sevres china plaques, made £492 10s.

Much regret must have been caused amongst connoisseurs when it became known that the well-known collection of works of art formed by Mr. Arthur Sanderson was to be dispersed in Edinburgh; but, notwithstanding, the excellent prices realised went far to prove the high quality of the collection as a whole. Catalogued at over 600 lots, the dispersal occupied three days, each day being distinguished by keen bidding and good prices. On the first day, which comprised almost entirely Oriental and other porcelain, a brilliant Sang-de-Boeuf vase made £330, while two Italian bronze figures, one of a faun astride a bull, and the other of Hercules with a sword, made £320 5s. and £388 10s. respectively. The objects of art sold on the second day were, as a whole, of moderate interest; but a Byzantine chasse made £273, and another went for one hundred guineas. The concluding day included a number of fine pieces of furniture, early in the sale an early seventeenth-century oak bedstead making £147; a set of three Sheraton chairs going for £162 15s.; and a secretaire by the same maker realising £30 10s. Mention, too, must be made of a marqueterie cabinet, £257 5s.; a Sheraton bookcase, said to have been made for Lord Nelson, £267 10s.; a pair of Adam torcheres, £178 10s.; and two antique Persian rugs, £493 10s. and £304 10s. respectively.

Furniture, China, etc.

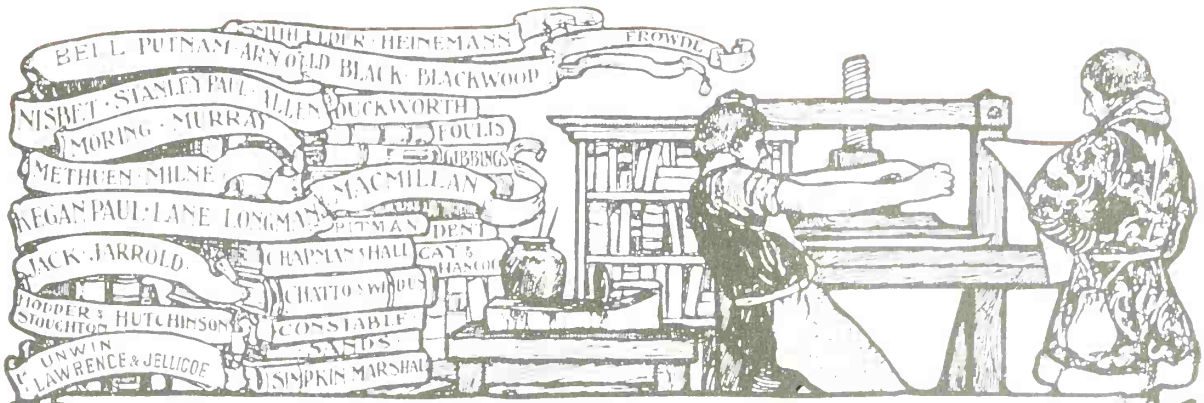
ONLY one sale of old English silver plate of any importance was held at Christie's during June, but this was of a sufficiently high standard to satisfy the most critical collector. If for no other reason this sale will for ever hold a high place in the annals of silver sales owing to the fact that it included one lot which realised a sum equal to nearly three times the previous record for a lot of old silver. It consisted of an Elizabethan banqueting service of twenty-two dishes and plates originally the property of Sir Christopher Harris, and supposed to have been made from silver taken from the Spanish Armada. Of a combined weight of 480 oz., this unique service realised £11,500. From an anonymous source came an Elizabethan silver-gilt salt-cellar and cover which sold for £1,550, a bell salt-cellar of the same period went for £540, and a steeple cup and cover, also Elizabethan, realised £850. £260 was given for a Queen Mary cup, a Commonwealth cup made £200, and an Elizabethan silver-gilt tazza made £920.

Silver

THE dispersal commenced at Sotheby's in June of that remarkable collection of literary treasures collected by the late Mr. Henry Huth. The items sold on the 12th and 13th comprised the late Collector's autograph letters, the 240 items producing over £13,000, or about four times the amount paid for them. So large is the number of items worthy of notice that we must refer our readers to *Auction Sale Prices*, in which a complete record of the sale will be found.

The Huth Collection

SILHOUETTE PORTRAITS OF MEMBERS OF THE ANSLEY FAMILY
Painted in black on convex glass ground in black profile, and pattern in orange red
BY W. SPORNBERG, BATH
In the possession of Lady Sackville



THE CONNOISSEUR BOOK-SHELF

"The Portrait Book of our Kings and Queens. 1066-1911" Edited by T. Leman Hare (T. C. & E. C. Jack. 2s. 6d. net)

THE principal and, indeed, almost the only charm of this compilation is the excellent manner in which the printers, Messrs. Penrose & Sons Ltd., have reproduced the coloured plates, mostly finely well-known originals of the National Portrait Gallery. Both text and pictures have been foolishly presented, the details of the respective characters being entirely omitted, and welcome contrast to the unsightly coloured engravings, inexpensive picture postcards, with which the collection of portraits opens. It would have been better from an artistic standpoint if the editor had reproduced these good prints in their unmutilated state. As to the "Historical and Descriptive Notes," for which Mr. Charles Eyre Pascoe is responsible, it is difficult to take these quite seriously. They consist chiefly of quotations, stringing, or rather flinging, together, with an occasional original gem, such as "The coat pearls of history do not provide such pleasant reading as some of its mock pearls." Several glaring errors have been allowed to pass in the notes on the Regalia. The Smaller Orb, for instance, is described as the "Queen Consort's Orb." It is not a bit like it. It was made specially for Mary II., because, for the first and only time in English history, we had in the persons of William and Mary joint sovereigns. Again, it is the Lesser Cullinan diamond, the "Star of Africa," and not the smaller, that is now, "it should be stated, to be rightly exact in such details," set in the Sceptre with the Cross, the latter gem being temporarily attached to the Imperial Crown. But Mr. Pascoe reverses the positions. Then, as to the Coronation ring, we are told: "A plain Gold Ring, with a large table ruby on which is engraved a plain or St. George's Cross, is always prepared for the Coronation." Our author is merely a century or so behind the times. He is describing the old Coronation Ring, but that of William IV. had for its principal gem an oval sapphire inset with five rubies in the form of a St. George's Cross and encircled with diamonds; the shoulders also being enriched with gems. Queen Victoria's was very similar, only smaller in size and more richly enriched. King Edward, it may not be generally known, had his beautiful ring enlarged for the occasion of the magnificent Progress through the City in the Lord Mayor's Show to the purpose of each preceding Queen. [illegible] "H.M. Queen Mary." This is interesting history with a vengeance.

Wood-Carving, Forty Original Designs, by George H. Fendley (G. H. Fendley. 2s. 6d.)

A SECOND edition of Mr. Fendley's series of designs for wood-carving has been issued, which should meet with ready acceptance at the hands of students and practical workers. A feature of the volume is that with the designs are given reproductions of the work actually executed from them, which enables the student to form a much better idea as to their ultimate effect. The designs are reproduced on a large scale and are clearly printed.

"The Post-Impressionists" By C. Lewis Hind (Methuen & Co. 7s. 6d. net)

THE topic most in vogue at the present moment is still Post-Impressionism. Has it come to stay, to leave a permanent impress on the art of the country, or is it merely a passing whim, a nine days' wonder, to be forgotten on the morrow? Mr. Lewis Hind, writing on the latest craze, on the subject will be studied with interest. An apostle of Post-Impressionism, the author wisely allows no trace of malice to prevent him from adequately explaining the importance of the movement and its exponents. The principles of the former he likens to those of the Symbolists of the Middle Ages, and himself as a believer in their gospel, [illegible] to St. Augustine. One of Europe's most progressive art writers, Mr. Hind finds a

of Post-Impressionist art. This is a matter of some difficulty, for many of the writer's most dogmatic statements are unaccompanied by supporting arguments, hence they resolve themselves into mere pious expressions of opinion, while others are flatly contradictory to each other; but accepting those which may be held to be proven, one finds oneself directly opposed to the conclusions Mr. Hind deduces therefrom. First, as to the nature of Post-Impressionism, Mr. Hind assures us again and again that it is personal art, the direct outpouring of the soul of the artist; his facts all tend to prove that it is not only conventional, but highly conventional. Conventionalism in art implies that an artist expresses himself according to certain precedents; thus a painter may follow the convention of Velasquez or Rembrandt or Constable; in other words, he tries to view nature from their outlook and realise it as they would. The precedent of the Post-Impressionists is the child or primitive man. They try to see nature with "the child-like, elemental, pure-hearted vision of a child," and to express, not their own emotions, but what they imagine those of a child would be—for the personalities of the two, according to Mr. Hind's ideas, seem interchangeable. Here is an anecdote of Matisse quoted approvingly by the author which bears on the point: "A friend, after looking at one of his [the artist's] paintings, said, 'Why, your little boy might have done that.' Matisse replied gravely, 'It is my aim to see as my little boy sees.'" Van Gogh is especially praised by Mr. Hind for the childlike nature of his work, while Gauguin went to Tahiti purposely "to become a savage."

Hard, then, we have a convention, none the less a convention because, instead of being based on the accumulated knowledge of the great men who have gone before, it harks back to the crudities of barbarism and ignorance. In the gigantic personality of a Rembrandt or a Turner, a great intellect might find full scope to express his emotions, but trammelled in the swaddling bands of a child, what can be expressed but childishness. Art surely comes with attention; the artist is born, not made. Knowledge may improve his powers of expression, but his art is part of himself, and emanates from him as naturally as speech, and thus it is that the great masters, whether of painting like Rembrandt, or of literature like Shakespeare, have produced their masterpieces almost without effort. But in Post-Impressionist art there is nothing but attention and effort. Mr. Hind speaks of Van Gogh's "agony of creation," of Cezanne exiling himself "in order to work out in peace projects which would, he believed, 'revolutionize the technique of painting'," and tells of Gauguin deliberately becoming a savage "in order to express the emotions of the civilized nineteenth century. Here, then, is no natural flow of art inspiration such as fell upon Italy in the days of the Renaissance, on Holland in the seventeenth century, and on England a century later, but a highly artificial movement, well-intentioned, no doubt, but, like too many good intentioned things, destined to lead those who take part in it into the depths rather than to the heights.

"PORTRAIT OF THE ARTIST" BY LA TOUR

THE STOCKINGMENDER BY CHARDIN

"MY SUNDAY" BY ADOLPHE MARIE

"Art in France," by Louis Hourticq. (William Heinemann. 10s. net)

Not the least popular of the "Art in" series will be the newly-issued volume of *Art in France*, by Monsieur Louis Hourticq. France, since the days of the Renaissance, has been the centre of the art-world, and though its greatest painters have not attained the loftiest altitudes reached by a few of the masters of Italy, Holland, Spain, Flanders, and perhaps England, yet its art has consistently maintained its vitality, and has never been overtaken by the periods of suspended animation from which that of nearly every other country has suffered. Hence its record is a long one, and infinite in its number of changing forms and types. Monsieur Hourticq, in the 450 pages at his command, has succeeded in giving an admirably lucid epitome of the tendencies and developments of French painting, architecture, and sculpture in the last three and more centuries, carrying us through down to the present moment, when the position of French painting is more than usually difficult to define. Readers of Mr. Claude Phillips's brilliant chapter on the painting of the century in the last volume of the series will find that much is here repeated, but it is repeated briefly, in the small space allotted, the author has been able to compress a full and interesting record of all the schools he is concerning his subject. As in the other volumes of the series, the illustrations are very numerous, the plates in colour are generally good, but those in black and white are in many

"FRANCE" BY FRAGONARD

"CLOTILDE OF FRANCE" CHURCH OF SAINT-DENIS

"SAPHO" BY FRAGUIER

"ISABELLE OF FRANCE" CHURCH OF SAINT-DENIS

NOTE.—*The Illustrations on this page are from "Art in France"* (William Heinemann).

in misleading in clearness. Still this is only a minor defect; the volume can be strongly recommended as the best and handiest epitome of French art that exists at the present moment.

Old Engravings (E. Parsons & Sons)

This latest catalogue—one of old engravings—issued by Messrs. E. Parsons & Sons, 45, Brompton Road, S.W., records a pleasing variety of works by both ancient and modern masters. It is, perhaps, strongest in examples of the English eighteenth-century school, subjects after Cipriani being strongly in evidence, and a good selection of others after Angelica Kaufman, Bunbury, and J. R. Smith being included. Military and naval prints form an important feature. Other sections are devoted to sporting and hunting subjects—among which are several engravings of old anticipations of the modern aeroplane—caricatures, views, and French eighteenth-century engravings. Of modern etchers there are a large number of examples and a very good selection of Ellen Stuffmann plates and other engravings after Turner. The catalogue should prove a very attractive one to collectors who desire to purchase representative examples of leading engravers at moderate prices.

Present-Day Gardening: "Rhododendrons and Azaleas," by Wm. Watson; "Lilies," by A. Groves; "Apples and Pears," by Geo. Bunyard, V.M.H. (T. C. & E. C. Jack. 1s. 6d. net)

The latest series of books on present-day gardening are so attractively got up that they should help to largely augment the ranks of amateur gardeners. Compact and handy in form, thoroughly practical, and each illustrated with eight full-page plates in colour, which comprise some of the best reproductions of this kind which have ever been done, they form ideal guides to the art of flower-culture. The latest additions to the series are a book on *Rhododendrons and Azaleas*, by Mr. William Watson, one on *Lilies*, by Mr. A. Groves; and a third on *Apples and Pears*, by Mr. George Bunyard, all of which are replete with information concisely and clearly put together.

"British Pottery Marks." By G. Woolliscroft Rhead (Published by Scott, Greenwood and Son)

Collectors, connoisseurs, dealers, and indeed everybody who loves or owns English porcelain and pottery, will find this book absolutely indispensable. In alphabetical order the author sets out a record of the potters and potteries which will serve as the standard authority on the questioned marks. Very wisely, however, does he point out that marks by themselves, in many cases, form no criterion; potters were continually borrowing each other's marks, which can only add perfect value to it as a confirmation of the known character and date of a piece and regard to paste, glaze and painting, or styles of workmanship. Still in most cases the mark may be accepted as final. Hence the value of Mr. Rhead's work is inestimable.

Turning to the Adams as in some ways a test, you will find the history, though short, entirely correct. Usually a considerable number of errors are to be found in the authorities dealing with this, one of the oldest families of potters. Four William Adams were living at the end of the eighteenth and early in the nineteenth century, and, largely owing to the researches of Mr. Percy Adams, the tangle has been unravelled.

Mr. Rhead deals with the anchor and arrow marks, the former especially being used by many potters, British and foreign, as a trade mark. One of the most interesting and useful lists is that dealing with Elers, in which he definitely assigns the I.E. and the Chinese seal marks on red unglazed stoneware to Elers, and I think he is right, for a teapot in my possession with the I.E. mark bears the characteristics of that stoneware which set it apart as being distinct from any other. Perhaps in a second edition, which is certain to be wanted soon, Mr. Rhead will add the marks of the Doulton painters and decorators, and of the Hedingham Pottery, where E. Bingham made good ware.

"Description of Chinese Pottery and Porcelain" By the late Stephen W. Bushell (Published at Oxford at the Clarendon Press)

Many collectors are familiar with the two volumes on *Chinese Art*, by the same author, written for the Victoria and Albert Museum, and published in 1909. He died before the publication of the second edition. Well might the Board of Education place on record their regret and their high appreciation of the services rendered by Dr. Bushell towards the advancement of Chinese Art in this country. Such a testimony was well deserved.

In this book, which is a translation of the *Tao Shuo* completed in 1591, there are none of the illustrations which were sometime a feature of the larger and more expensive work, but Dr. Bushell did his work well and the *Tao Shuo* "Description of Pottery" will open a new and valuable field to the serious student. Chu Yen, the writer of the original book, or rather six books, being the recognised Chinese authority. The publication took place in 1774. He made a personal investigation of the processes of the manufacture of porcelain at Ching-te-Chen, the celebrated site of the Imperial factories, as well as of the private potteries which supply the whole of China in the present day.

The descriptions of the old wares are very full and reliable, especially of the processes and wares which Chu Yen saw for himself. The earlier history and remarks upon pottery and porcelain were copied from older authorities. Obviously it is impossible here to expatiate upon the treasures of Ceramic art made during the Han-Sung, Ming, Manchu (Ching) dynasties; the book does this unfailingly, and its value is increased by the Appendix, the *Letters to Pere d'Entrecolles*, from which we gained nearly all our knowledge of Old Chinese Porcelains before the advent of Dr. Bushell. "To him we owe deep gratitude for many services, and above all for this volume." "By it he being dead yet speaketh."

Roberts 1788

Engraved by J. Jones

To their Graces the Duke and Duchess of Hamilton

This PLATE is most respectfully DEDICATED

By their Graces most Loyal and

"Old Chinese Porcelains and Works of Art" By A. W. Bahr (Published by Cassell & Co., Ltd.)

THIS volume, beautifully illustrated, does not profess to be anything more than a catalogue and brief description of the principal objects shown at an exhibition held at Shanghai in November, 1908, under the auspices of the North China Branch of the Royal Asiatic Society. It is a model work, which may be compared favourably with the Catalogue of the Morgan Collection of Chinese Porcelains in the Metropolitan Museum of Art, New York.

In the *Modern Chinese Porcelain*, by F. E. Williamson, British Consul at Soochang, there is a most valuable section on "How to Distinguish Old China," most concise and most illuminating. These departments indicate a high opinion of their excellence; in fairness to the publishers more cannot be said.

The illustrations cover the whole of the acknowledged periods. Han, 206 B.C. to A.D. 220; Wei, A.D. 220 to 264; Sui, A.D. 581 to 618; Tang, A.D. 618 to 906; Five Dynasties, A.D. 907 to 959; Sung, A.D. 960 to 1279; Ming, A.D. 1368 to 1644; Manchu or Ching, including Shun Chih, A.D. 1644 to 1662; Kang Hsi, A.D. 1662 to 1722; Yung Cheng, A.D. 1723 to 1736; Chien Lung, A.D. 1736 to 1796; Chia Ching is omitted, and gilt one vase is illustrated from the Tao Kwang period, A.D. 1821 to 1851. The modern porcelains date from 1796, before their exclusion.

All of these periods with the articles illustrating them are clearly indexed, and a second index follows, extremely useful, setting out the exhibits according to their class. Pottery ranges over the whole time from Han to Chien Lung, although Kang Hsi and Yung Cheng are not represented. Until the time of the Mings, it is even doubtful whether any porcelains other than celadons or single-coloured glazes were manufactured, and even then the products were mostly hard stonewares, porcellanous but not translucid.

The monochromes comprise *flambé* of the Sung and early Ching dynasties, *céladon*, apple-green, *Monochrome Chine*, *sang de bœuf*, celadon, peach bloom and mould green, mainly Ming or Kang Hsi. Next comes the *famille verte*, three colour, the Chinese *san ts'ai*, followed by the *famille noire* and *famille rose*, mostly early Kang Hsi. It is well to note that pieces attributed to Ming may be early Kang Hsi, as, on the other hand, pieces attributed to Yung Cheng may be late Kang Hsi productions.

Every collector knows and appreciates the *famille verte*, five colour, *san ts'ai*, the magnificent and really

"Architektonische Handzeichnungen Alter Meister," edited by Dr. Hermann Egger, Vol. I., Part I., Twenty Plates (F. Wolfrum and Co., Vienna and Leipzig)

"Topf Armour," by Viscount Dillon

It has been announced in the newspapers that the "Chesterfield suit" of armour has met with a purchaser in the person of an American. It could perhaps be well to correct the latter statement. The "Chesterfield suit," in fact, consists of portions of two suits with different schemes of ornamentation, though of not very different construction. These portions of two suits represent in a very limited manner the armour made by Jacob Topf between 1562 and 1575 for Lord Compton and Mr. Sadsmore. The cuirass of one suit and helmet have survived; of these portions of suits to some extent pieces of which ten may be assigned to Lord Compton and six to Mr. Sydsmore. It is fortunate for future collectors of armour that, owing to legal proceedings, the exact extent of each set of fragments is known, and should at any time in the future these suits appear in a completer form, those who have will be able to see what portions are original and what are due to the zeal of some "restorer." It may be stated, then, that no complete figure can be constructed out of the existing fragments. Even if all of the pieces which formed the basic set of armour in the courtyard were of one design and ornamentation, at least eight new pieces would have to be manufactured for the Compton suit, the left vambrace and left and right gauntlets. As they are not all of one design, it would require at least nine new pieces to complete the Compton suit and twelve to complete the Sydsmore.

With regard to the term *suit*, we may add that no complete suit of Topf's armour exists anywhere. It is true that the Chesterfield suit has all the pieces necessary to make a man, but when we think of the suit "as worn" in the Leeds Armoury, made by Jean Seusenhofer in 1547 for the Archduke Ferdinand of Tyrol, which consists of no fewer than 240 pieces, and one for sabbing on foot in the Graz Armoury, with 300 pieces for change and reinforcement in all sorts of mounted combats, the term *suit* as applied to Topf armour is misleading. So, too, the "Arca" at the Madrid Armoury, the so-called Maximilian armour of 1514 for Charles V, which requires for its display one mounted figure and 22 foot figures.

In addition to Topf's stamped armour, the Pembroke *suit* at Wilton, the Cumberland *suit* at Appleby, the Smith *suit* partly in the Tower and partly at Windsor, the Worcester *suit*, also in the same two collections, and the Lee *suit* in the Hall of the Armourers and Brasiers' Company in London, the Buchurst *suit* in the Wallace collection—these all have enough pieces to cover a man. The Hatton *suit* at Windsor wants its gorget, and another *suit* of Sir Henry Lee has one headpiece in the Tower of London, a locking gauntlet in the Hall of the Armourers and Brasiers, and another headpiece and two complete legs in the Nordiske Musset in Stockholm. As an instance of how the value of Topf armour has advanced within some 190 years, it may be mentioned that in 1720 a quantity of armour, in fact fourteen hundredweight, and including three complete Topf suits, was sold from Sir Henry Lee's house at ten shillings the hundredweight. What the two parcels of Topf armour were sold for the other day has not been made public, but the price was in four figures.

The New Postage Stamps

The new issue of postage stamps apparently embodies that essentially English spirit of compromise which, when applied to an artistic matter, results in the least desirable features of several conflicting designs being combined into an inharmonious whole. One would surmise that the officials responsible for the stamps hesitated as to which æsthetic standard they should adopt—the academic one, which has beauty for its ideal, or that of the Post-Impressionists, in which beauty is subordinated to crude expression. The designs conform to neither of these standards, but are rather the embodiment of the ideals of the lower middle classes—that Philistine section of the public who speak of all portraits as photographs, and are wont to praise the frame of a picture rather than the work within it. The effect of the stamps, the penny one in particular, is that of a "gum back" photograph in a tastelessly ornate frame which overwhelms it. The king's head, to which every other object should be subordinated, is the most unsatisfactory feature of the stamp. That is by not the least like His Majesty is its least fault. It is truncated at the neck as though reproduced from a medallion, but instead of being conceived in the severe sculpturesque lines which such treatment demanded, an attempt has been made to reproduce with realistic fidelity the minute details of the photograph—an attempt which, owing to the fine lines involved and the

minute size of the reproduction, has resulted in all the darker portions, hair, and features being hopelessly blurred. This is not the result of bad printing, but of the design being one that it is impossible to print. The border of the stamp prints better, but is pretentious, commonplace, and utterly without meaning; unless the fact that the wreath of laurels encircling the medallion of the King's head makes a very passable representation of a life-buoy may be taken as a reference to His Majesty's naval experiences. The lettering of the words "Postage" and "Revenue" is so insignificant as to appear foolish. Of the penny stamp it may be safely said that it is not only the least artistic stamp issued by England, but the least artistic stamp issued by any country. This is the more to be regretted, because modern British art has now acquired an international reputation. British pictures are finding their way into public galleries in various parts of the two hemispheres, and foreigners are beginning to realize that our nation is not wholly of shopkeepers, but numbers in its ranks many capable, proficient, and original artists. Whether the newfound reputation will survive the issue of the penny stamp is doubtful. The English penny stamp is the most widely circulated piece of artistry on the face of the globe, coming into the hands of millions of people who have never seen an English picture, and to whom the names of our great painters are unknown. If they regard the stamp as a characteristic sample of our national art, one may be sure that they will be in no hurry to make a more extensive acquaintance with it.

The Royal Society of Miniature Painters

MINIATURE painting occupies a not [illegible] public estimation it deserves, to the [illegible] a pleasant appeal to the [illegible] the English people. In the collection of our national [illegible] and the [illegible] in which oil pictures are [illegible] [illegible] only one in which our artists [illegible] Holbein, an Englishman by [illegible] undisputed pride of place. Though [illegible] there are no miniaturists among us of the same [illegible] Holland, the Olivers, Cooper, Cosway or Downman, the general level of technical attainment is [illegible] was shown in the exhibition of the Royal Society of Miniature Painters at the Royal Water-Colour Society's galleries, 5a, Pall Mall East, the one exhibition in which miniatures are allotted [illegible] properly display them. This year the walls [illegible] draped in a cool shade of brown with considerable advantage to the exhibits. The [illegible] showed more variety of subject than usual, there being a considerable increase in works of sculpture, while a larger proportion of [illegible] miniatures were included. Of the Lady Mc. Hugh Nicholson's [illegible] was a piece of delightful wrought and effective work, and [illegible] by the same artist, a picture of a [illegible] showed good modeling and [illegible] tone. Some of the examples of Miss Rose Soutter [illegible] on the borderland between genre and portraiture. This [illegible] representing a [illegible]

MISS HESS DORYANE — BY MISS FLORENCE WHITE — EXHIBITION OF THE ROYAL SOCIETY OF MINIATURE PAINTERS

her arms, possessed the true character of portraiture in the revelation it afforded of the personalities of the subjects. This and her quaint *Dressy Paletta Maker* were touched in with delightful freedom, and on this account possessed a greater attraction than her more orthodox productions, which, well drawn, harmonious in colour, and thoroughly sincere in their characterisation, yet lacked something of the spontaneity of these two efforts. The portrait of *Miss Ivy Dorrine*, by Miss Florence White, was easily and naturally posed, and showed considerable skill in harmonizing the pronounced jumble of the subject's dress with the green upholstery of the couch on which she was seated. Reminiscent in their feeling for the picturesque to some of the older masters were Miss Winifred Hope Thomson's trameful of graceful ladies. Miss Jessie Bayes's several illustrations of scriptural subjects, conceived in the spirit of the mediæval illuminators, combined a sufficient imitative realism with highly decorative effects. A very striking realisation of character was Miss Emily Gertrude Thompson's free, almost monochromatic portrait of Madame Vera Frgner. The same artist's pretty nude figure of "Titania" formed a quaint contrast in its colouration and treatment. Miss Rose M. Gibbs was not wholly successful in her treatment of the medallion portrait of Mr. Alyn Williams; better pleasing, bolder and more effective were her two medallions of Miss Yvonne Godfrey and Miss Phyllis Eadbury. In his bronze statuette of *Contemplation*, a figure of dignity and power, Mr. Edward Godwin had admirably united the largeness of his general treatment to the concentration of the modelling of the face. A delicately coloured head, entitled *A Daughter of the North*, was by Miss Alice C. Rapley Wood; some charming representations of flower gardens were by Miss E. Hilda Bell; and a strongly modelled study of a lady in a *Blue Veil*, thoroughly unconventional and personal in its feeling, was by Miss Maud M. Weaver. The president, Mr. Alfred Williams, was strongly represented by portraits of *The Late Senator Stephen B. Elkins*, showed a distinctively American type. Another, no less by portrait of Mrs. William Randolph Hearst, delicately coloured and marked by high quality in craftsmanship, it was a happy rendering of a charming and fascinating type of beauty. Equally pleasing was the same artist's *English Rose*. Miss Jessie Bayley's miniatures of children, slight, though highly wrought; Miss Susie Lassam's portrait of Miss Best; and Miss Lucy V. Scratton's atmospheric and keenly handled study, *Head and a Portrait*, should all be mentioned. Three clever statuettes by Miss Muriel Stainton showed great breadth of treatment, and a group of animals by Miss Dorothy Frances Hilton gave hope in their accomplishment. Something of the feeling of control was displayed in the intense blue of the background in Miss Lucy Kirkham's head of a child, which heightened the effect of the exquisitely delicate work on the face. An unaffected and direct piece of work was Mr. H. Graham Lemon's portrait of *Mrs. Van Praagh*, which was noteworthy for its refined quality. Mr. Hal Hurst's *Marchioness*, a head of a little girl, was a dainty and telling piece of work. Miss Gertrude Massey's two portraits of dogs, and Miss Nellie Hadden's *Three Egyptian Beauties*, a trio of gaily decked mules, were almost the only miniatures of animals shown; in the former the textures of the coats of the animals was well rendered and the heads in the latter were very effectively grouped. A profile view of an old lady seated on a chair, entitled *My Mother*, by Miss Marion E. Broadmead, was noteworthy for its delicate work and unforced realisation of character. The subtle colour quality of *Le Bien Aimé*, a sympathetic rendering of a mother with a child in her arms, was rather overpowered by the intense blue of the woman's scarf. A very good likeness of *The Late E. J. Gregory, R.A.*, free and spontaneous in its handling, was the work of Mr. Val Davis. The delicate chromatic colouring of Mr. S. Arthur Lindsey's *Astral Love* commanded admiration, but the mystic nature of the subject rendered it somewhat incomprehensible. The antithesis to this was Miss Carlotta Nowlan's thumbnail picture of niggers, *On the Sands of Broadstairs*, full of detail, almost microscopic in its minuteness, yet firmly and freely handled. Miss Helen E. Condon's *The Green Shawl*, Miss Alice C. Rapley Wood's *Portrait of Hilda D[illegible] Cross*, and Miss Blanche Gottschalk's *Le d'Amour*, the last-named full of delightful colour, but somewhat uncertain in its draughtsmanship, should also be mentioned.

The London Salon

THE annual display of the London Salon is always one of the most interesting artistic events of the year. The very conditions which would seem to predispose it to disastrous failure—its hospitable reception of all works sent, whatsoever their quality or lack of it, and the arrangement of the pictures according to the arbitrament of chance instead of merit—add materially to its success; the close juxtaposition of works of widely varying quality, and representing essentially antagonistic schools of thought, forming a piquant and instructive contrast which keeps the visitor's attention perpetually on the alert. The average quality of the work shown was considerably higher this year than last; there were fewer pictures of a hopelessly amateur type, and though some of the canvases were too poor to have been hung in an orthodox exhibition, a large majority of the twelve hundred and odd exhibits were worthy of being accepted on their merits. What one most regretted was the absence of any important exhibits of sculpture; with one or two exceptions the examples shown were comparatively small, and looked lost in the vast area of the arena—perhaps the most perfectly adapted place for the display of colossal statuary in the country. This year the sides of the arena had been boarded in and draped, much to the enhancement of the effect of the exhibits. To attempt to deal with such a vast medley of good, bad and indifferent works within the compass of a short note is a sheer impossibility; though the bulk were contributed by English artists, foreign schools were well represented, among the artists belonging to these being some of the extreme exponents of Post-Impressionism.

Several of the exhibits were of such an advanced nature that one wondered if they were seriously intended or merely caricatures. The works of Monsieur Pierre Kantchabovsky may be instanced. In these there was no attempt to render modelling, texture, or atmosphere, masses of primary colour were plastered dryly on the canvas in shrieking discords. They certainly arrested the eye, but only to disgust it. That they killed the works about them is no proof of their excellence; a flaming advertisement poster introduced among a room of Dutch masters at the National Gallery would be equally destructive. With pictures like these it seems impossible to halt midway between two opinions; one must either like them or detest them. But to those who detest them it appears an impossibility that the admirers of such productions can continue to appreciate the works of the orthodox schools, conceived on diametrically opposed principles.

BOX, JOUR. BY MISS ETHEL SOUTER, R.M.S. EXHIBITION OF THE ROYAL SOCIETY OF MINIATURE PAINTERS

Old Nankin China

It is impossible to decide which is the most beautiful colour used in ceramic art; *sang-de-bœuf*, the various rose reds which come under the denomination of *rouge de fer*, peach bloom, *turquoise*, and a score or more of other exquisite tints all have their devoted admirers; but it may be safely said, no colour is more universally popular with art lovers than the blue, or rather the slightly varying shades of blue, of old Nankin. Of this ware a remarkably fine collection is now on view at the galleries of Messrs. W. Dickinson & Co., 108, Wigmore Street. The effect of this collection, when seen *en masse*, is one of surprising beauty; the sustained richness of the deep vibrating blues in immediate juxtaposition with white offering a feast of harmony to the eye in which there is no jarring note. Of the technical merits of individual pieces it is hardly necessary to speak; they are picked examples of the Kang-He period—the time when the zenith of Chinese ceramic art was attained; and these blues, as pure and deep as those of a summer sky in a tropical land, untainted by any tinge of grey or purple, have been equalled in the wares of no other country. What is specially noteworthy about the collection is the unusually large proportion of full sets of vases and beakers, and of ginger jars with covers intact. Of the latter there are an exceptionally fine trio which at the Hamilton sale, 1906, fetched £3,000. These are decorated with sprays of white prunus blossom exquisitely rendered on a ground of lustrous blue cobalt, which glows with a jewel-like brilliance. A set of three vases with cap covers and two beakers, decorated with large figures of ladies and others at an imperial audience, are distinguished by the unusual feature of the central vase, which is nineteen and a half inches high, being an inch higher than the two side ones. But in an exhibition of this character, numbering nearly one hundred and fifty pieces, all of them picked specimens, and each one marked by beautiful characteristics of form and exquisite variations of patterning, it is difficult to single out individual items for special mention. A few of the pieces however are absolutely unique, and amidst the wealth of objects—vases, beakers, bottles, dishes, and plates, of which there are some remarkably fine specimens—there is not one which cannot be taken as a representative example of the greatest period of Chinese art.

Henry Sandham

Hidden away in a corner of the huge galleries of the Imperial Institute was an exhibition which deserved a greater amount of attention than it received. This was of the works of the late Henry Sandham, a member of the Royal Canadian Academy, who, after spending most of his life on the other side of the Atlantic, settled in England, and after an unceasing struggle died here, neglected, in June, 1910. His life affords a convincing proof of the perils and privations attendant on an artistic career to all but the favoured few who float on the tide of popular success. Sandham was a capable and versatile artist. His portrait of Sir John Macdonald, now at Ottawa, was a dignified and powerful work; his historical pictures, if not great, were much above the average, while his canvases of Canadian life were distinguished by a thorough insight into national atmosphere and feeling. His best works, however, were his studies from

Westminster Cartoons, by Sir F. Carruthers Gould
Drawings, by A. Carruthers Gould; and "In the Green Lanes of England," by George F. Nicholls

Etchings, by Professor Legros

Fans, by A. Duncan Carse; and Water-Colours, by Various Artists

Etchings, by Sir F. Seymour Haden
A Salon of Fans By Mrs. Edmund Davis

Drawings of South Africa By Miss Edith Struben

FANS, by Mr. A. Duncan Carse, and a collection of drawings chiefly by exponents of the more orthodox methods of water-colour painting, were the attractions at the Fine Art Society's Galleries (148, New Bond Street). Mr. Carse's designs in many instances were suggested by the beautiful colouration of the wings of butterflies and moths, and from these motifs he evolved a number of effective and dainty harmonies, as, for instance, *Spotted Muslin*, being very successful. Among the other drawings shown were a number of Mrs. Allingham's delicate transcripts of English rural scenery, and Mr. G. S. Elgood's bright but very garish renderings of flower gardens.

THE wall space at the Leicester Galleries (Leicester Square) was divided between a representative collection of the etchings of Sir F. Seymour Haden and an exhibition of a "Salon of Fans" designed by Mrs. Edmund Davis, the latter being highly appropriate to the hot weather during which it was held. Mrs. Davis has the gift of dainty colour and decorative design: not falling into the error of too many of our modern fan painters of making a picture which, though charming in itself, has no special fitness for the purpose for which it is intended. Some of her colour schemes were very beautiful, and the pictures which formed part of them were not too highly elaborated, but merged harmoniously with the general effect. Of Sir F. Seymour Haden's etchings little can be said which has not been said already. He was an amateur in the best sense of the word: one who produced his work for pleasure rather than profit, and so it is that there is a delightful sense of ease and freedom in his line—a feeling of enjoyment in which the spectator must share. He was best as an original artist. As an interpreter of other men, especially in one or two of the larger plates, there seemed to be a conflict of personalities, as though the etcher could not wholly subordinate himself to the artist whom he was translating.

AT the Mount Street Galleries (84, Mount Street) Miss Edith Struben gave a second exhibition of drawings of South Africa. Her technique has improved since her last display, but the chief charm of her work still remains in the thorough sincerity of her representations of South African life and scenery. She reproduces them as one who knows the country thoroughly; and though her colouration may seem forced and exaggerated to those who are used only to the cooler tints and greyer atmosphere of England, they will appeal to the South African as literal transcripts of the scenes and atmospheric effects of his own country.

The Walpole Society

THE dearth of literature in connection with the early history of our national school of painting is a matter of reproach to the nation in general and to art lovers in particular. The only standard work which exists on the subject is the *Anecdotes of Painting*, by Horace Walpole, a book which, despite its many imperfections, still holds its own, and forms indeed the one accessible source of information concerning lives of most of our earlier artists. It is therefore only fitting that a society which has been formed to investigate the early history of British Art should name it after the celebrated owner of Strawberry Hill. The Walpole Society intends to publish the result of its researches, to issue reproductions from the works of artists who have been hitherto neglected, and to organise exhibitions and lectures. The Earl of Lytton, who is assisted by a strong committee, has been elected president, and the hon. secretary is Mr. A. J. Finberg, Arts Club, 40, Dover Street, W. The annual subscription has been fixed at one guinea, in return for which members are entitled to receive a copy of the Society's publications.

MRS. WILLIAM RANDOLPH HEARST . . . BY MR. AUGUSTUS WILLIAMS. EXHIBITED AT THE ROYAL SOCIETY OF MINIATURE PAINTERS

Animal Pictures By Miss Lilian Cheviot Water-colours of Scotland and Dartmoor, by Mr. Charles E. Brittan

AT the Memorial Galleries, 157a, New Bond Street a varied appeal was made with pictures of *Animal Life*, by Miss Lilian Cheviot, and water-colours of *Mountain, Moor and Stream*, by Mr. Charles E. Brittan. Miss Cheviot, who has had several previous exhibitions in London, showed a marked improvement in her work. A few of the pictures, it is true, recalled earlier efforts by the artist, but in the great majority she displayed firmer handling and a more marked appreciation of atmospheric quality. Miss Cheviot's forte is portraiture—the portraiture of animals, and she realises the individuality and salient points of her subjects with marked success. Mr. Brittan had divided his attention between Dartmoor and Scotland, there was scarcely enough differentiation between his representations of the two localities, the scenery of which each possesses a distinct individuality of its own, but he attained pleasant colour and sentiment.

Egyptian Antiquities

TWO thousand years of science and the competitive emulation of modern colour manufacturers have apparently not sufficed to place modern artists in possession of pigments as enduring as those used by undertakers' craftsmen in Egypt at the time of the Roman occupation. In Professor Petrie's exhibition of antiquities at the University College, Gower Street, there were shown a number of portraits, painted on canvas, and originally forming part of the adornment of mummy cases made between A.D. 100-250, in which the colours were as fresh as the day on which they were painted. The irony of the matter is that they were not produced with the idea of being permanent. These cases served in lieu of coffins, and were used to contain the embalmed relics of the dead. They were not buried at once, as in our modern fashion, but returned by the relatives of the deceased to their homes, where they were suffered to remain until the memory of their dead occupants had ceased to interest the living. Then they were buried in the orthodox way. The painters who produced these posthumous portraits thus knew that their work would only be required to endure a comparatively short time—perhaps only a few months, or perhaps a score or more of years. It is a curious feature of Professor Petrie's researches at Hawara, Gerzeh, Meydum and Memphis, that the majority of articles he has brought to light are things of an ephemeral character—the everyday odds and ends of a civilisation buried for long centuries. They serve to bring the past more vividly before us than do the great monuments and historical records. Among the relics shown were a collection of toys—a doll, a model couch, and miniature pieces of pottery—belonging to an Egyptian girl of the twelfth dynasty which would have delighted an English child of the present day; also there were picnic baskets forgotten by some early excursionists, who were, perhaps, having a "high old time" at the time that Boadicea was rallying the Britons in rebellion against Rome. The neck of a bottle containing scent was another object which aroused much interest, but what perhaps awakened the most sympathetic thrill of all were some caricatures which a naughty school-boy had scrawled on the canvas cover of a mummy. A

multitude of other relics were included in the exhibition, none of a far greater archæological interest than those mentioned. Professor Petrie is doing a great work in Egypt, but the pity of it is that his own country needs, and will continue literally, and that, consequently, a large proportion of the treasures he has discovered will have to go abroad in return for the assistance which he has so often received from more appreciative foreigners.

Pictures of Big Game in Africa and India, by Mr. W. Kuhnert

To hunters, naturalists, and those who like to realise the aspect of big game in their native haunts, was the chief appeal of the pictures by Mr. W. Kuhnert, shown at the galleries of the Fine Art Society, 148, New Bond Street. Nearly a hundred works were shown, representing elephants, lions, tigers, deer, and other inhabitants of the wild, sometimes in the case of hunters, but more often as hunted or enjoying the freedom of their forest life without fear of the presence of their enemy—man. Mr. Kuhnert himself a well-tried hunter, who has travelled amid all the scenes he depicts, is well fitted for the task he essayed. His pictures looked like actual portraits. Closely studied and highly wrought, they endowed with much intimate accuracy the actual aspect of the animals represented as they appear in their natural environment.

Humorous and other Water-Colour Drawings By Mr. Lawson Wood "The Cathedral Cities of Italy" By Mr. W. W. Collins

Fifty water-colour drawings by Mr. Lawson Wood were shown at Messrs. Walker's Galleries, 118, New Bond Street, W., were in many instances already familiarised to visitors by the reproductions of them which had appeared in the various papers and periodicals to whose readers Mr. Wood's perennial fund of humour provides a source of never-ending amusement. His work, as is necessitated by the purpose for which it is intended, is broad, simple, and direct. Fairly exaggerated, the artist's humour is derived from a close study of everyday humanity, and he generally succeeds in hitting off the peculiarities without making the inherent caricature, dangerous with much success. Venice, in bright colour and pleasant contrast, formed the subject of thirty-three drawings by Mr. W. W. Collins shown at the same galleries.

"Absurdities" By Mr. W. Heath Robinson

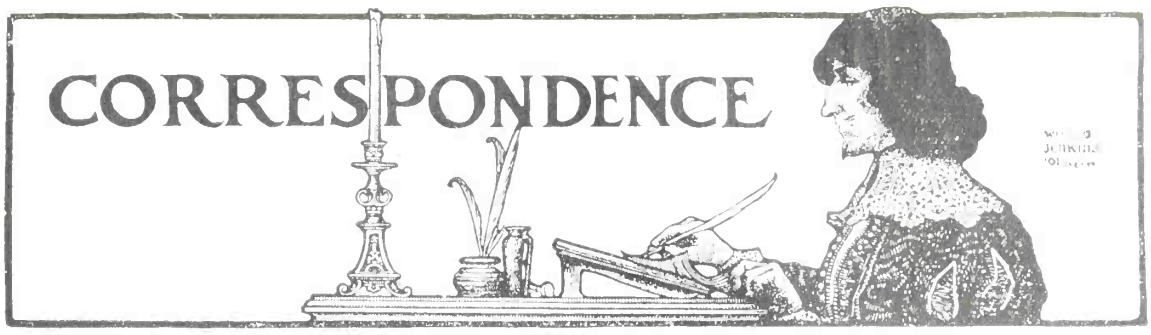
For exhibition of absurdities perpetrated by Mr. W. Heath Robinson and displayed at the Brook Street Art Gallery, 141 Brook Street, probably could not be more comprehensive than its title suggested. With the quaint humour for which he is so well known to the readers of our social periodicals, who were delighted a number of years ago by the creations of Bob of Ballmoral, who first exhibited the artist's peculiarly such dramatic power. The picture of the shivering soul of Tomlinson conveyed by a spirit from his house in Berkeley Square was in its weird fancy, half-grotesque and half-awful, closely related to his ordinary work; but the *Hour-fifty Woman*, showing a girl stretched on the floor in an agony of despair, too deep for tears, at her abandonment by the soldier who sails to-morrow, was purely realistic, and told the story with unforced pathos, while in *The Hitch* and *The Three Decker* much decorative feeling was shown.

"Venice and London" By Miss Helen Donald-Smith

The drawings of Venice and London by Miss Helen Donald-Smith, shown at the Dowdeswell Galleries, 160, New Bond Street, were of somewhat higher artistic quality than the highly coloured photographic prettinesses which too often are produced to give an impression of the queen city of the Adriatic to the London public. She at least showed atmosphere and feeling in her work, and if several of the drawings seemed to owe over-much to the inspiration of Miss Clara Montalba, they were all distinguished by a pleasant sense of colour and tone.

"The Duchess of Devonshire"

At the Baillie Gallery, Bruton Street, there was on view the version of Gainsborough's *Duchess of Devonshire*, which made its last public appearance in London at the time Messrs. Agnew's picture—now Mr. Pierpont Morgan's—was restored to them. The picture was alleged to have been painted by Gainsborough anterior to the celebrated *Stolen Duchess*, and a written declaration made in 1878 by Mr. John Foster, the then owner of the picture, was brought forward to substantiate this. The document was hardly one which would be accepted in a court of law; most of the evidence adduced having, it is said, been related by Lady Betty Foster to Mr. Foster's father, who in turn passed it on to Mr. Foster, who set it down wholly from recollection nineteen years after his father's death. If the facts recorded are correct, the most astonishing features of the matter are that Gainsborough should have produced such a heavily and clumsily handled picture; and that painting it, as is alleged, about the year 1778, he should, in depicting his subject, have managed to anticipate a style of coiffure and costume which did not come into fashion until eight or nine years later. Mr. Foster's declaration contained the statement that the picture, and inferentially the one belonging to Mr. Pierpont Morgan, is not a portrait of Georgina, the first wife of the fifth Duke of Devonshire, but that of his second wife, Elizabeth, daughter of the Earl of Bristol, better known to posterity as Lady Betty Foster. The weight of evidence decidedly bears out this contention; the portrait of the *Duchess of Devonshire* bears little resemblance to those of Georgina in either form of features, while it has a marked likeness to that of Lady Betty Foster by Reynolds.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

French Artist. A4,123 (Englefield).—We have no record of a French artist, Lucas, who painted in water colours about one hundred years ago. Very little value would be attached to his work in the present day.

Oil Painting. A4,210 (Hailsham).—The small painting is the remains of a Dutch picture of the seventeenth century, painted in the style of Palamedes. It is, however, now in such a bad state that it is practically impossible to say by whom it was painted. Its value in the London market would not be above £3 or £4.

Mulready Envelope. A4,223 (Finsbury).—The value of your Mulready envelope is only small, as large numbers of these are in existence. We think you might find a purchaser in Messrs. Stanley Gibbons, of The Strand, London.

Grandfather Clock, by Hindley. A4,231 (Harrogate).—There is nothing of special value in your clock. From the photograph we can tell that there have been additions at a later date to the top of the case. We should say it is only worth £5 to £6 in the ordinary way.

Clockmaker. A4,251 (Penicuik).—There were several makers named John Parker who worked in London during the seventeenth and eighteenth centuries. We could not tell the date or value of your clock without a photograph and fuller particulars.

"John Gilpin." A4,254 (Bedlington Saltersteads).—We fear that your engraving of *John Gilpin*, by Worthington, after T. Stothard, R.A., has practically no commercial value.

Book. A4,255 (Bishop Auckland).—The value of your book, *A Memorial of the Marriage of H.R.H. Albert Edward, Prince of Wales, and H.R.H. Alexandra, Princess of Denmark*, published by Day & Son, 1863, is about £10 or £12 in the London market. It is impossible to tell now whether it was published by subscription or otherwise, or the price it was published at.

Hauberk. A4,250 (Wallingford, Penn., U.S.A.).—There is little doubt that the hauberk shown in your photograph is Eastern and not European. There is nothing to distinguish it from numerous specimens which have been brought from the East, and the fact of the rows of links being almost square is a sign that this is the case. Similar hauberks were in use for centuries, and it is a recent date from Turkey to India; and as there has been little variety in the style during a long period, it is impossible to say a date as a specimen. This one may be a hundred, or even three hundred, years old. Those which are certainly are European have much heavier links, but many are found which cannot be distinguished from Eastern work. We should estimate the value of your specimen from £4 to £5.

Needlework Picture. A4,260 (Birkenhead).—Pictures such as the one shown in your photograph are certainly extinct

Napoleonic Print. A4,208 (Hastings).—The value of your print, A Visit [illegible] by Zitel, after Steuben, is about £2 at the most.

Southwell's Bible. A4,270 (Chelmsford).—There is practically no demand for these closely printed books. They are consequently unsaleable, and your copy would only be worth a few shillings.

Engraving by C. Turner. A4,271 (Upper Holloway).—The value of the engraving of His Majesty King George IV., after Wonderville, is 30s.

Colour-print. A4,272 (Scarborough).—We are afraid your print after Tomkins is worth more than 12s. 6d. to 15s. in the London market.

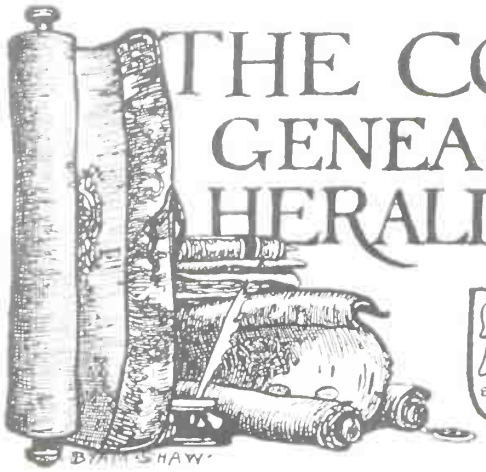
Ivory Carvings. A4,282 (Hampstead).—The Indo-Portuguese work in ivory is not uncommon, and is an interesting mixture of Eastern and Western art. The figure of the pilgrim, marked "2," in your photograph, is a common kind, and specimens are often met with. There is one in the Mediæval Room at the British Museum. The larger figures, 3 and 4, are in better style, and are distinctly Spanish or Portuguese in character; they are probably of the seventeenth century. Such pieces are not valuable as true Gothic or Italian pieces, but the lot might realise £20.

"The Poacher at Home." A4,280 (Cardiff).—There is no entry of the name of H. P. Parker here on A. E. A. We think your picture is probably the work of Henry Tyler Parker, H.E.S.A., who exhibited in the Royal Academy frequently between the years 1817 and 1870. Figure pictures, however, of "The Poacher at Home" are [illegible] subjects.

Oil Painting. A4,205 (Wallington).—The name, Jones, on the tracing given to us is the clearest you could send. It would be necessary to see the picture before giving an opinion, but we could then tell you the probable artist's name and also give a valuation.

Pounce Box. A4,209 (Hull).—Pounce boxes are fairly common, and several pairs of them (pewter for choice) were [illegible] at Messrs. Sotheby's recently. The size of these boxes is not great; but if your pair is finely engraved with good monograms, it might be worth £10 or £12.

Artist named Cawse. A4,267 (Glasgow).—There was an artist, John Cawse, 1779-1862, who exhibited [illegible] Royal Academy. The drawings of [illegible] are [illegible] and [illegible] are especially of great value.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The day when inquiry into one's family history was left entirely to persons desiring to foster pride, has passed away, and it is now fortunate that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these the names alone tell that they record not only the names and descriptions, relationships, and descents of the parties concerned, but often very much more. These records commence in 1377, and continue to the present time. It may be imagined that such documents as the wills could be obtained from their pleadings, but this was not so; and it has been laid down that any family must have been engaged in quite a feud must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

[illegible] Lady Mary Grey, great grand-daughter of King Henry VII. [illegible] of the unfortunate Lady Jane Grey, [illegible] Thomas Keyes, Sergeant Porter to Queen Elizabeth. She died in London [illegible] 29 April, 1578, and was buried in the church of St. Botolph, Aldersgate. In her Will she describes herself as of that parish, widow, and leaves [illegible] bequests to the following:—

"my very good lady and grandmother, the
Duchess of Suffolk her grace,
my Lady Susan Countess of Kent,
my Cousin Lancaster,
[illegible] good wife and sister my wife of Essex,
and Mr. Penruddock Harry her husband,
[illegible] Elizabeth Pope, widow,
And to James Emmet Esq., [illegible]"

[illegible] The Council Book of [illegible] is [illegible] in the Public Record Office, [illegible] John Young, Bishop of Rochester 1703, and of Bangor 1769. [illegible]

[illegible] Nathaniel Hone the younger was born in 1748; died April, 1784, and was the son of Nathaniel Hone the elder, R.A., Painter. He married, 1st, Miss [illegible] Ellis; 2nd, Miss [illegible] Peers, and 3rd, Miss [illegible] Mary Cuddy. The issue of the 1st marriage were:

1st Son, Nathaniel Hone of Ryde, Esq.
2nd Son, Nathaniel Hone of Mall, Esq.
1st Dau. Anne Hone, Mary Cuddy.

The arms of the Hone of Ireland are [illegible] "Ellis," one should read "Peers."

It would be almost impossible to trace the descent of "Wraggle's Meadow" at the time of the Conquest, but [illegible] such information is to be found in the Public Record Office.

In Add. MSS., 34702, Lan. Mus., there are, however, some extracts which might help you; they are appended to a certificate in favour of Sir Richard Browne, who was British Resident at Paris 1641-1660, "for his constant and effectual endeavours in the promotion of our Nation, and in the improvement of trade," &c., &c. Dated 28 March 1647, and signed by:

Turkey—Thomas Carlton; Thomas Cockrum; John Acland; William Parr; Humphrey Willett; Nathaniel Bacon; Richard Greene; Christopher Bogan; John Capwill; Henry Dawes; John Crosle; Paul Derbye.

Marseilles—Matthew Holworthy; John Holworthy; Peter Delme; Jordan Fairfax; John Aldworth; Daniell Cogill; Nicholas White; John Chapman; Miles Jackson; Miles Bassett.

Italy &c.—William Carey; Thomas Arundell; Charles [illegible]; Iliin Woodwinde; Thomas Birkin; Thomas Crotts; Francis Hudson; William Woodward; John Bowen; William Rosmon; William Pitt; Edmund Crotts; Henry Knolles.

East Indies—John Head; Anthony Gay; James Wood; [illegible] Paige; Andrew Kirby; Francis Birch; Peter Docton; [illegible] Hayes; William Corbell;

"besides a particular attestation of Mr. Josiah Lloyd, gentleman living in Rochell."

Byrde.—William Byrde, the well known musician, was son of Thomas Byrde, a gentleman of the Chapel Royal in the reign of King Edward VI.; [illegible] beyond this his pedigree is unknown. He bore for arms, *Sable, three escallops or a canton ermine*, which points to a Kentish origin, as this is the coat of a family of the name of "Roydon or Kent." This place seems to be variously [illegible] "Ridlons" or "Rydlons," a small estate formerly existing in Eltham and Lee, in which parishes the name of Byrde was well known, and members of the family held posts in the Royal Palace of Eltham, besides owning a small manor called "Bankers" in Lee. A brass in Lee Church commemorates "Henricus Byrde quondam volatus Camere Regie," who died 24 April, 1545. We are investigating the subject further, and will return to it in a future number.

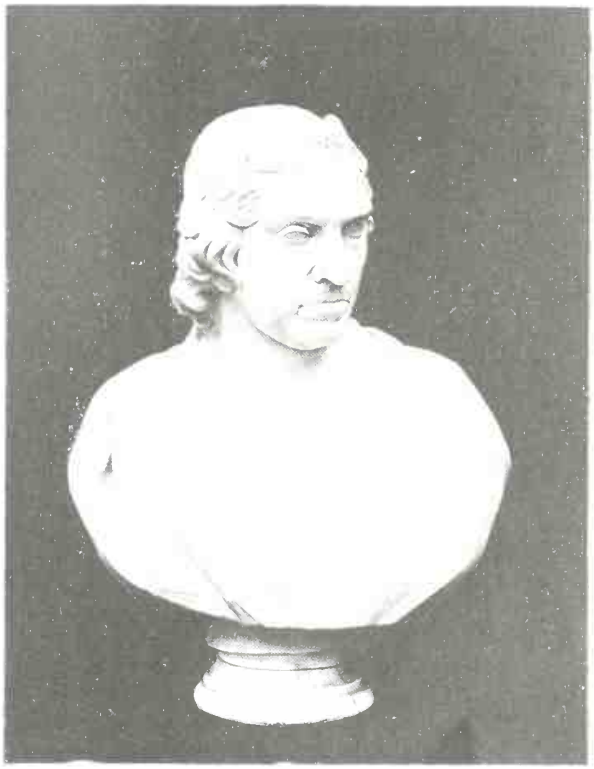
OFFICIAL EXHIBITION MEDAL
DESIGNED BY MR. PERCIVAL HEDLEY

THE INTERNATIONAL EXHIBITION OF ANCIENT ART

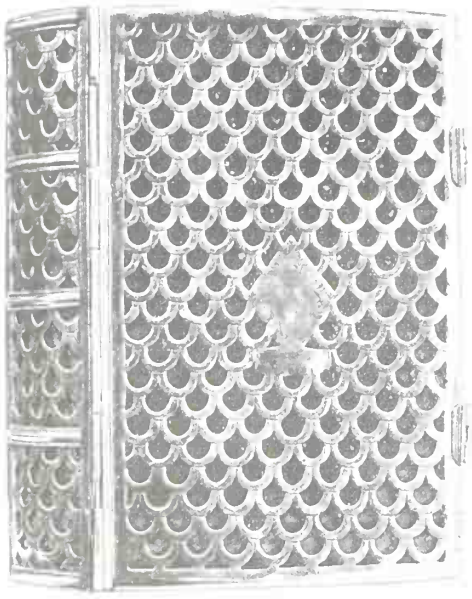
PART II.

BY ERNEST W. GREGORY

In every exhibition of fine and decorative art, whether of old or new work, it is common to find some one section establish itself as the attraction of special interest. It may not at first sight be the most prominent—indeed, to those unused to the arrangement of collections it may even be the least conspicuous of the divisions of artistic production represented in the gallery—but to visitors who take time and patiently examine and appraise the value of the work on view, a growing sense of the importance of some one section is bound to be experienced with regard to most collections. Where works of art have been brought together by one man, whose continuous energies have been spread over the best part of a lifetime, it is inevitable that his love for art in some particular form or other will prominently show itself. Every collector is strong on one point, every collector has individual bias in certain directions, or is peculiarly attracted to forms of art expression of which he makes individual study. Thus it is that every great collection which has remained intact has a personality closely related to that of the man whose persistent thought and fostering care called it into being. This personality can be appreciated by visitors to our national museums, where it is common to see extensive bequests kept together in compliance with conditions under which such collections were accepted.



"LOUIS XIV AS A YOUNG MAN." MARBLE BUST BY GIANLORENZO BERNINI. FROM THE COLLECTION OF LORD ILCHESTER AT KEW AND GENERAL SIR MATTHEW CO-SE
(Lent by Mrs. Stewart Richardson)

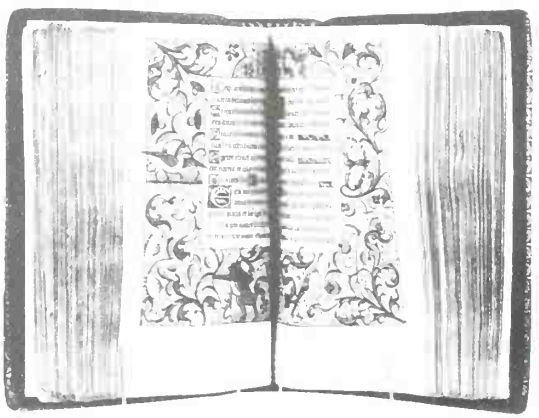


A VERY FINE SIDE CASE OF SEVENTEENTH-CENTURY *Oak, Pine Deal, Inch and Book of Common Paper, with Illustrations, in Silver-gilt Cases, bound in Red Levant, with Silver-gilt Clasps and Edges, 1675. The Property of Countess Howe, and to be Sold by Auction, by Messrs. Christie, Manson & Woods, on Thursday, June 30th, at One o'clock precisely. On View Two Days Prior and Catalogues had.*

nineteenth centuries. These periods seem to dominate the exhibition. They are the background against which such wonderful examples of the art of other ages, such as the Hercules and the tiles and pottery of Ancient Persia, are so effectively contrasted. The cabinetmaker and potter of two hundred years ago have made the collection a coherent whole, bringing the different periods together in harmony, and rendering easy of assimilation the vast amount of knowledge which is to be gained from a study of the very varied and unique examples of all ages in the great galleries. It is worth while examining the particular vein of sentiment, and to recall historical conditions and old associations identified with Jacobean and Georgian times, in order to arrive at a just appreciation of the value of these periods as a strong core which binds the whole exhibition together.

Wedgwood and Chippendale.

In the eighteenth century it was common for all forms of art expression to be strongly influenced by the classical tradition, Greek and Roman work of the best periods being carefully studied and reproduced. Flaxman's travels in Italy led to numerous works being executed in Wedgwood which were direct copies of the antique. Italian modellers and cameo engravers were employed to bring to bear upon the English potter's art of the eighteenth century motifs which were regarded as the highest possible form of art expression. So that the case of pottery of Wedgwood, and Wedgwood and Bentley periods



A REMARKABLE ILLUMINATED MANUSCRIPT BOOK OF HOURS *of the Fifteenth Century. "Hore Beate Marie Virginis Cum Calendario," richly illuminated manuscript on vellum, on 193 leaves, size 2¾ in. by 2 in., in each page the text (the Latin being printed in red and brown, and occupying 12 lines) is surrounded by richly decorated border of natural flowers on burnished gold, interspersed with grotesque birds, animals and insects. All the pages, miniatures, mostly in compartments, beside numerous illuminated ornamental initials and textual decorations, bound in Contemporary russia gilt of the eighteenth century, 12mo. £30*

Exhibited by J. & E. Bumpus, 350, Oxford Street, W.

and comprising vigorously modelled members of the Chinese pantheon, with a sprinkling of stately and inscrutable Buddhas, some being of archaic Siamese workmanship, while various minor pieces possess marked Corean characteristics, and one very curious little bronze model of a temple with a spirally capped dome and of great age is almost identical with the grey time-worn stone temples so peculiar to old-time Burma or Siam.

EQUESTRIAN PORTRAIT OF ALFRED DE MUSSET — BY DE LEMUD

Mr. Randolph Berens, whose name and collection of art objects is familiar to all readers of this magazine, has, with his usual discriminating generosity, loaned three large cases of early Chinese gold-splashed bronzes, of both elegant and fantastic shapes, which are also relics of the terrible Boxer incident, being looted from the great Temple of Heaven, where for centuries they had aroused the envy and admiration of every art-loving Mandarin. There are practically no other authentic specimens of this rare and beautiful form of old time bronze-work in this country, and remarkably few even in China itself, Mr. Berens having cornered the lot with commendable forethought. In addition to these bronzes, the same omnivorous collector has lent his celebrated "Robinson Crusoe" gun. This unquestionably authentic relic of Alexander Selkirk, the humble prototype of Defoe's immortal hero, was picked up by its present owner for the usual song from the porter of a well-known provincial museum, to which it had been offered meekly as an old gun, and by whom it had been rejected after a too hasty inspection that failed to perceive what the private collector's trained glance instantly detected, namely, the magic words "Alexander Selkirk" scarcely traced boldly carved on the stock, together with a thistle, a spiritedly drawn presentment of a seal and the date of the first of his forty years' sojourn on the lonely island of Juan Fernandez. Here, indeed, is a shrine holding, I should think, the most sacrosanct relic that the heart of boy could imagine and whereat every child visitor to Earl's Court would ruefully worship and adore did he or she ever chance but know of its presence in the Queen's Palace.

In close proximity to this rare relic of the Scottish [illegible] several finely executed memorials of a bygone age, including a massive bronze statuette of Venus, attributed to the best period of Greek art, to wit, the third and fourth centuries before the Christian era, a curious portable altar of early Byzantine workmanship, consisting of an alabaster slab framed in copper gilt, inset with agates and other stones and with repoussé medallions at each corner, of the symbols of the four evangelists—a most rare and pregnant relic of other and paler times.

Here, too, are the medal brasses, deeply graven with bold floral designs, and once used in the production of those exquisite stamped silk velvets so indissolubly connected with all the pomp and circumstance of those bygone days of the renaissance.

In addition to these out of collectable art, pure sentiment also finds its place. On the walls of the Queen's Palace there hang, among the Scottish

tapestries and alluring eighteenth-century French canvases, an equestrian portrait by Ph. Ledieu of Alfred de Musset, man of letters, poet, fop, and, above

ONE OF A PAIR OF JAPANESE CLOISONNÉ VASES, REPRODUCED FROM ONE IN BUDDHIST TEMPLE, KYOTO. 7 FT. HIGH. EXHIBITED BY MESSRS. ANDO AND CO., QUEEN'S PALACE, EARL'S COURT EXHIBITION

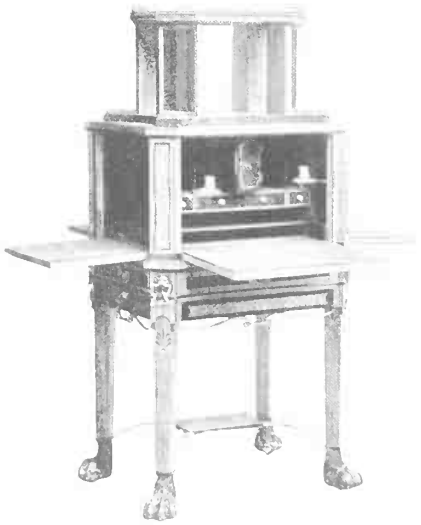
all, tickler of tickle lovers, as witness his notorious liaison with the authoress, George Sand.

In the hall devoted to contributions from private collections is another curiously appealing portrait, that of Whistler by his recently boomed pupil Walter Greaves, showing the master quite to the life in his unmistakable dachshund, bicycled top-hat, yellow tie, black-framed monocle, and, above all, his smile of mock-complacency, standing with the boat-laden Thames for an appropriate background.

In this section also are some fine examples of French and Flemish Gothic oak, including a charming little pulpit staircase and several fine chests and cupboards, one being decorated with well-painted contemporary panels of saints.

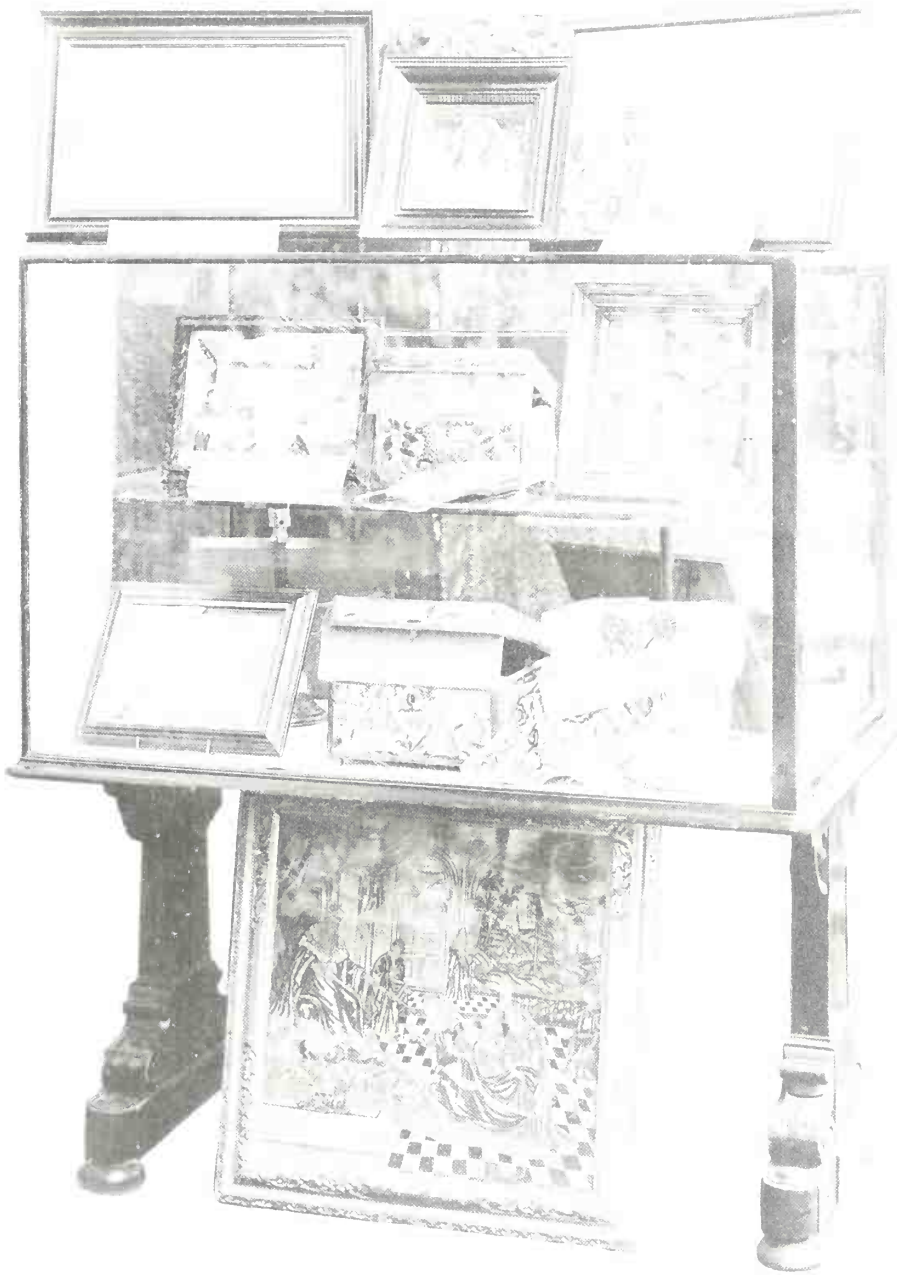
Another stall of special interest to all owners and furnishers of old-time mansions is that of Messrs. Benjamin, who have specialised severely in early panelling, also in stone, leather and iron work of every description, applicable to the reconstruction of early houses of every period from the Gothic down to the Georgian. In the July number the illustration of a remarkably fine run of Elizabethan oak panelling was incorrectly described as of the "Queen Anne period," thereby libelling it to the tune of a couple of centuries.

Last, but by no means least, every visitor who is at all interested in objects of literary as well as artistic interest, should take notice of the fine oil painting hanging at present on the side wall of the Sphinx Studio at the entrance of the Queen's Palace. This picture is believed on excellent authority to be the long-lost portrait of the poet Ariosto, known to have been painted by that scarce master, Dosso Dossi, in return for Ariosto's complimentary mention of him in conjunction with Titian, who also similarly reciprocated the songster's timely compliment. The whereabouts of Dossi's portrait is now unknown, unless, indeed, as is more than likely, the picture now at Earl's Court be the genuine thing.



WRITING TABLE IN SATINWOOD AND YEW-ROOT MADE BY THOMAS SHERATON FOR FOUR SISTERS. EXHIBITED BY ANNE AUSTEN AND CO., 61, NEW BOND STREET, W.

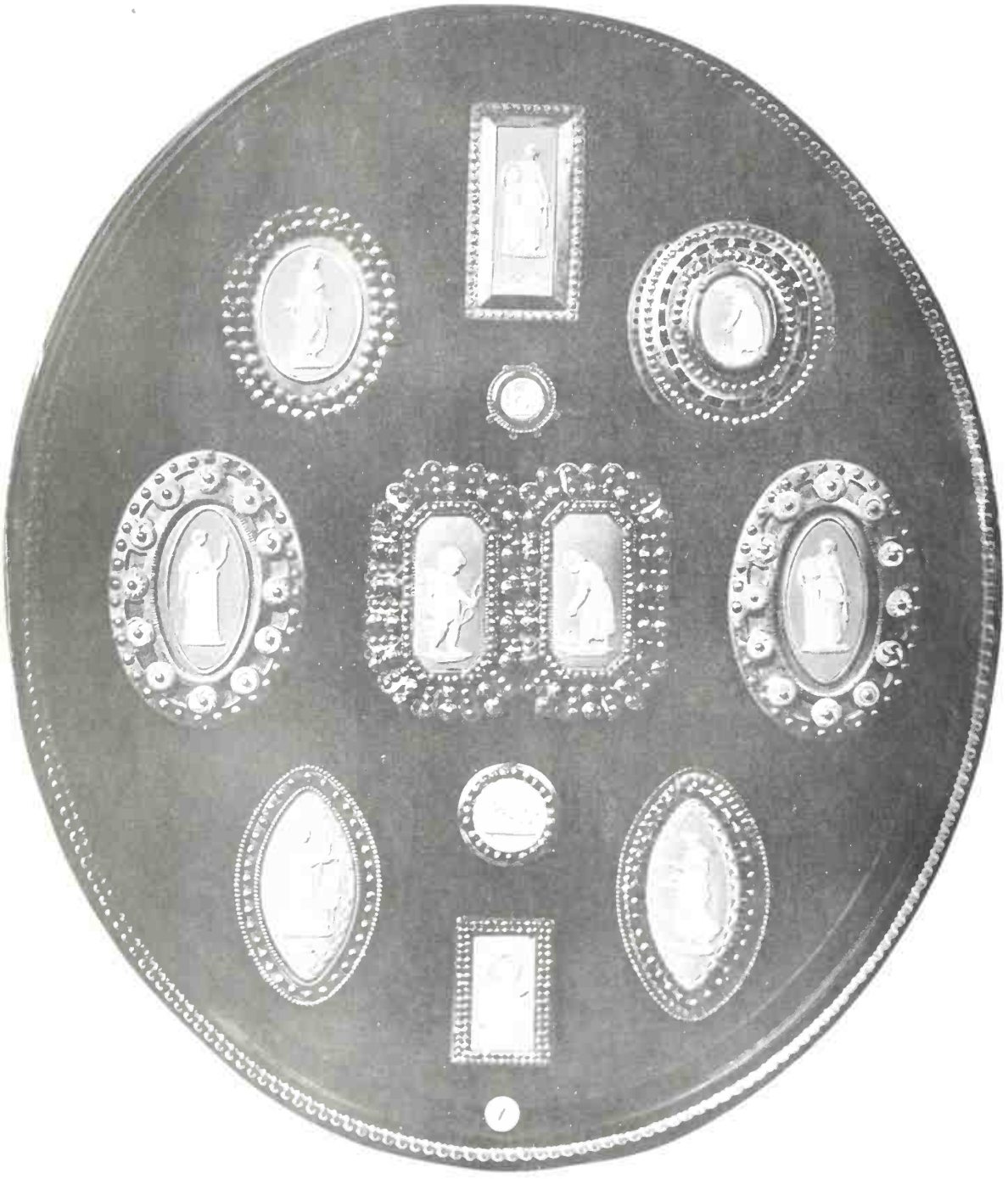
(1760-1795), which is a prominent feature in the Queen's Palace, is not only in itself of the greatest interest to collectors of this special ware, but is in harmony, as an important item in the collection, with other exhibits inspired by the classical tradition. Again, the most remarkable set of nine Chippendale



A QUEEN ANNE VANITY CASKET. SUBJECT "SHEPHERD AND SHEPHERDESS," ORIGINAL OLD CASKET FRAME. STUART EMBROIDERED PICTURE, SUBJECT "A PRINCESS." OLD FRAME. STUART EMBROIDERED PICTURE, SUBJECT "TWO PRINCESSES." IN CENTRE PANEL OF PELLON, OLD FRAME. FINE PETIT-POINT PANEL, SUBJECT "THE SACRIFICE OF ISAAC." ORIGINAL FRAME. STUART PANEL WITH SPANGLED GROUND, SUBJECT "ABRAHAM AND SARAH, HAGAR AND ISHMAEL." STUART BEAD CASKET, IN PERFECT CONDITION, FROM THE COLLECTION OF THE LATE MRS. COLSTON MORLEY. STUART EMBROIDERED CASKET WITH MASK, SECRET DRAWERS, FROM THE COLLECTION OF THE LATE MISS FAN WARE. A FINE EXAMPLE IN WAX, ORIGINAL PEARWOOD ICON FRAME. A CHILD'S SAMPLER, TENTH CENTURY STITCHES, BRILLIANT COLOURING.

Exhibited by Debenham & Freebody, Debenham's Limited, Wigmore Street and Welbeck Street, London, W.

chair-and settee displayed on a dais near the centre of the gallery recalls the travels of Sir William Chambers, who, then a youth of eighteen in 1744, was registered as supercargo to the Swedish East India Company, and spent many years subsequently in China. His success in England afterwards in introducing Chinese decoration, and making it a fashion, was largely instrumental in the inspiration of Chippendale in the production of exquisitely carved furniture, such as that on view at Earl's Court—furniture in which the charm of Far Eastern naivete of detail is blended with the simplicity of general form and unparalleled craftsmanship of the most celebrated of English cabinetmakers.



SILK VASE CONTAINING SEVEN VASE OLD WEDGWOOD MEDALLIONS IN CHASED STEEL MOUNTS FOR BUCKLES AND HERMOLAI ORNAMENT BY BOULTON AND WATT OF SOHO, 1775 TO 1790

Exhibited at Fine-arts Buildings, 28, Alfred Place West, South Kensington, S.W.

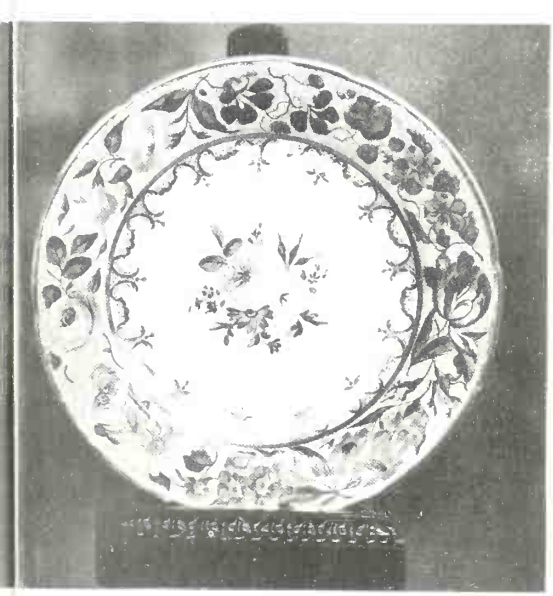
OLD ENGLISH PORCELAIN.

Three cases of old English porcelain, containing a unique dessert-service of Chelsea in *gros bleu*, and two very fine services of Nantgarw ware, are likely to attract a considerable amount of attention on account of their exceptional rarity and great value. The principal features of the beautiful Chelsea ware are the diagonal cross-shaped and triple "campanula"-shaped designs. The blue ground of the ornament is enriched with exotic birds with foliage, butterflies, and flowers, and with scroll and lattice work in chased and burnished gold. Old Chelsea is a ware of which there are many representative sets in various collections, but undoubtedly this particular service is one of the most remarkable still in existence.

A TEAPOT IN PINK JASPER WITH QUATREFOILS OF LILAC BLOSSOM IN GREEN.
Exhibited by Frederick Rathbone, 20, Alfred Place West, South Kensington, S.W.

In the Nantgarw ware the plate of one of the [illegible] whilst another is a representation of "Pliny's Doves." This exhibit of three cases forms a superb illustration of some of the rarer periods of old English china, and is of great importance in a collection graced by many objects of remarkable interest and beauty.

Connoisseurs will welcome the opportunity to inspect the old Swansea, Salopian, and Worcester services displayed in a series of four cases at the south



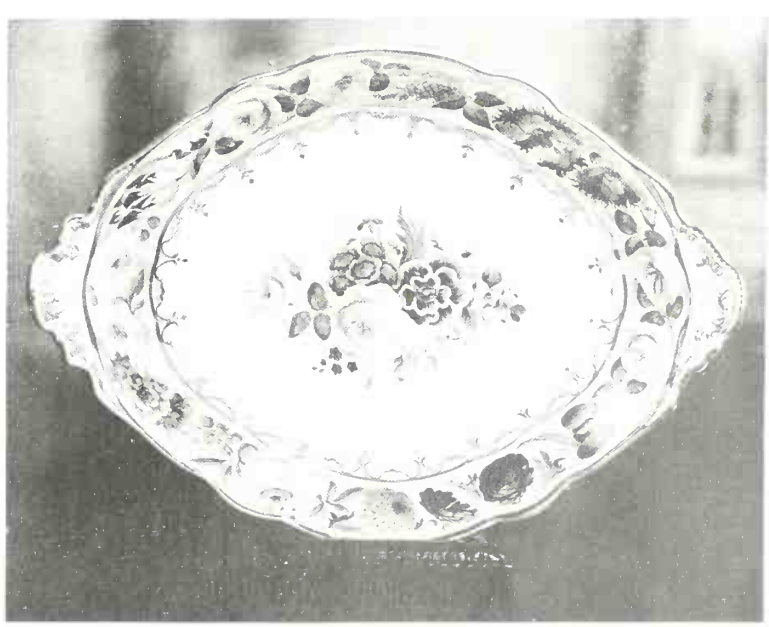


PLATE AND DISH OF NANTGARW DESSERT-SERVICE, COMPRISING 22 DECORATED PLATES (LARGE), 12 PLATES (SMALL), 1 CENTRE DISH, 2 DISHES (SHELL-SHAPED), 2 SIDE DISHES (OVAL), 3 DISHES (OVAL SMALLER), 2 DISHES (CIRCULAR), 2 COMPORTS WITH COVERS. PAINTED WITH FLOWERS IN THE CENTRE (PROBABLY BY BILLINGSLEY) AND A CHAIN OF FLOWERS AROUND THE BORDER UPON A STIPPLED GOLD GROUND. (MARKS: [illegible])
Exhibited by Stancl & Evans, 3, King Street, St. James's, S.W.

PAIR RARE MINTON VASES, TURQUOISE GROUND, VERY FINELY GILT, PAINTED WITH COCKS AND TROPHIES 17½ IN. HIGH

Exhibited by Mortlocks Ltd., 466, Oxford Street, W.

end of the Queen's Palace. It is only on very rare occasions that anything like so complete an exposition of these wares is to be seen illustrated by such uncommon specimens. Each of these cases contains a complete service of china, whilst the fourth is reserved for a carefully selected collection of pieces of individual importance and interest. Among these are to be found an old Chelsea clock, marked C.D., date 1760; an old Staffordshire "puzzle jug," 1750; a Chelsea jug (which was exhibited, by the way, in Leeds in 1875), dated 1775; a very rare old Worcester tankard, 1765; an old Longton Hall group; two Worcester dessert plates ("Blind Earl of Coventry's" pattern) and specimens of early Minton, 1815, and old Staffordshire, 1775. In this case is also a very rare bowl, in Oriental style, dated 1778, the pattern of which suggests armorial bearings. The fact, however, is that the devices relate to John Wilkes (1727-1797), a well-known politician of his time, who was nominated for Lord Mayor of London, but opposed by Dr. Johnson, being finally elected in 1778. The small replica of the tomb of King John in the Cathedral Church of Worcester, where he was interred according to instructions contained in the will, is also an item of considerable historical interest.

A VERY RARE BOWL. THE TRACINGS ARE NOT ARMORIAL BEARINGS, BUT REFER TO JOHN WILKES, 1727-1797, THE FAMOUS POLITICIAN, WHO WAS ELECTED LORD MAYOR OF LONDON IN 1778, AFTER THREE TIMES BEING OPPOSED BY DR. JOHNSON

Exhibited by Mortlocks Ltd., 466, Oxford Street, W.

SPANISH CHINA BULL SETTEE

Exhibited by the Spanish Art Gallery, 50, Conduit Street, W.

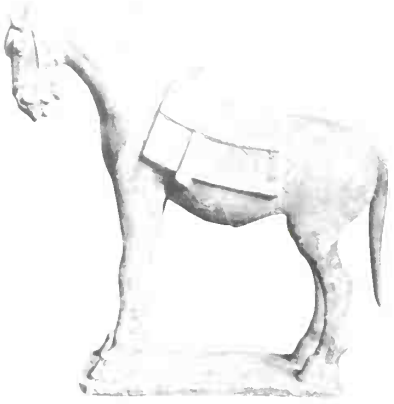
CHELSEA PORCELAIN GROUP, "THE FOUR SEASONS"

Exhibited by the Chelsea Galleries, 147, New Bond Street, W.

Chinese Porcelain.

It is when we come to examine the splendid exhibits of Chinese porcelain that the value of the correlated form of the whole exhibition becomes apparent. Here we come into direct contact with the ancient art of China, from which of course all Western productions in pottery in the first instance gained their inspiration.

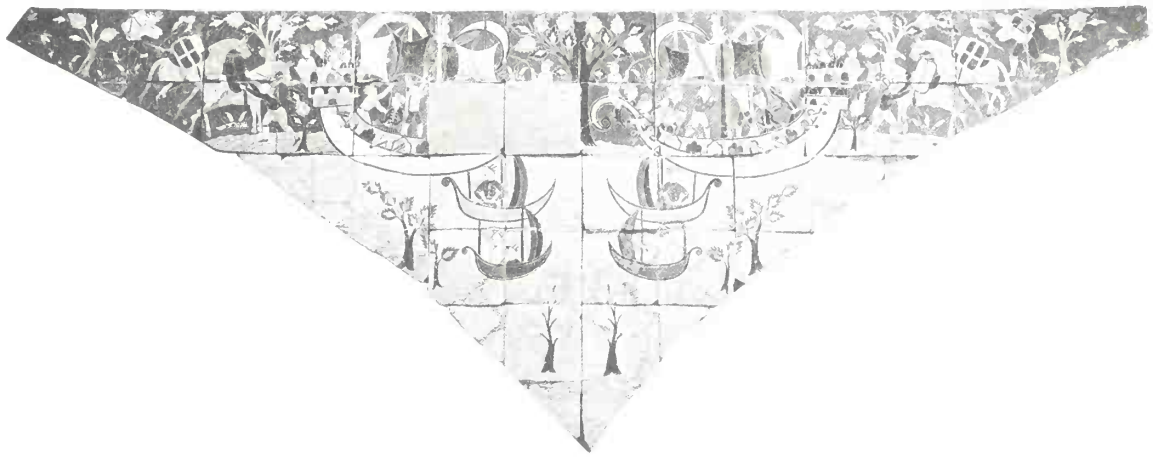
In recent years more and more attention has been directed to the classification of the earlier wares, though specimens are still extremely rare in this country. The British Museum has lately become possessed of six pieces of archaic Chinese pottery presented through the National Art Collections Fund by Mr. George Eumorfopoulos. These pieces, which are decorative figures, resemble very closely the ancient examples of the T'ang dynasty (618-907 A.D.) shown in one of the cases at Earl's Court. The period is exactly the same in both cases, but there are



HORSE IN OLD CHINESE PORCELAIN

Exhibited by the Edward Gallery, King Street, St. James', W.

eleven examples in the Queen's Palace illustrating a greater diversity of form and symbolical motive. Some of the earliest examples which excavations in China have yielded belong to the Han dynasty,



EARLY TILE. *Exhibited by the Oriental Art Society, New Bond Street, W.*

remained a characteristic of Chinese art from the earliest ages and is not even incredible and fantastic to the Western mind. Many productions are entitled to rank among the highest manifestations of

covering a period from 200 B.C. to 220 A.D. The figures are of a fine white pottery with pastel coating of transparent glaze, decoration occurring on some of them in red and black pigment. They are hollow, with an opening underneath. Archaic ware such as this has of course quite a different appeal from that of the later dynasties, when decoration became more pronounced and elaborate, and symbolical significance less apparent. Of the later wares a group of five beautiful vases at once claim attention. It is a truism to describe these superb productions as poems in form, colour, and pattern. Their quiet gracefulness, as soothing as an old song, as soft in appeal as the tenderest colour harmonies of sea and sky, each piece a wonder of colour, depth and imaginative expression, having yet that touch of the bizarre which has always

ANTIQUE PERSIAN CARPET, FINE DESIGN AND COLOURING. *Exhibited by Messrs. Carpenter & Hartford, The Oriental Warehouse, 167-170, High Holborn, W.C.*

remained a characteristic of Chinese art from the earliest ages and is not even incredible and fantastic to the Western mind. Many productions are entitled to rank among the highest manifestations of Chinese art. It is only to see the finest examples of Chinese pottery and these five vases, assembled at the Ancient Art Exhibition at Earl's Court, would make the superficial beholder [illegible] to the examination of Chinese ceramic ware. [illegible] Japanese work which [illegible] seem [illegible] the best period cannot always [illegible] and the [illegible] reproductions of antique pieces in Japan, are quite as interesting as the genuine old work contained in the same groups. These reproductions are produced from the originals in Temple at Kioto. The hard enamel used in old work has been successfully employed, and often so closely resembles the [illegible] reproduced from the ornaments of [illegible] Buddhist Temples in Japan,

GILT MIRROR

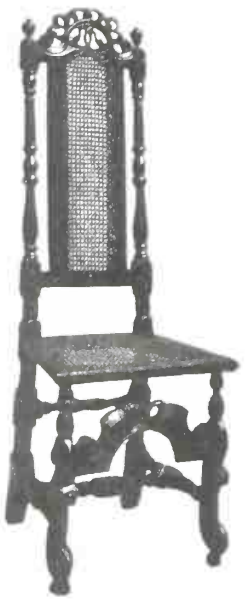
Exhibited by Hazlitt, Gooden & Fox, 9, Bond Street, W.

EIGHTEENTH CENTURY PAINTED FURNITURE.

It may possibly indicate a tendency in fashion—or more truthfully, perhaps, a more general appreciation for painted woodwork—that there should be at Earl's Court so large and varied a collection of eighteenth-century painted furniture. This has been contributed from a very large number of different sources, and to the general public will no doubt appear surprisingly diversified. But connoisseurs of old furniture have known for long that Heppelwhite and Sheraton pieces decorated with the brush show great individuality. Many instances are in the Queen's Palace of chairs of exquisite grace, in wonderful condition, painted in patterns which must surely have flowed out from the mind of the artist at the time of their execution, so free are they from strained conventionality, so varied in their floral detail. One piece in particular, a rare Heppelwhite settee with shield back and two oval-backed chairs by the same maker, may together be taken as representing the high-water mark reached by the art of making decorated furniture in England in the eighteenth century. Near these are an inlaid early mahogany piano, an old card-table, and a Jacobean court cupboard in oak in three tiers, about the time of Charles I., with surmounting shelf, slightly inlaid with chequer-pattern border. It may safely be recommended to those who wish to realise easily the decorative art of the eighteenth century and its relationship with the Jacobean period, that a visit of inspection be paid this singularly instructive exhibition. It would appear that no details have been missed out to render the picture complete. Let us take the principal group on the south wall, arranged with a background of fine old tapestry. In this exhibit there is an old oak coffer decorated with linenfold panelling; a late sixteenth and early seventeenth century buffet, and a Jacobean dresser, which, with several other items, may be taken to illustrate the period immediately preceding the transition at the close of the seventeenth century. An uncommon Queen Anne table in walnut and a walnut cabinet introduce us to the next development which can be studied in the early mahogany flap table with ball and claw foot. Here again are items of painted furniture, particularly a very beautiful Heppelwhite chair, various wardrobes, cabinets, and tables, and a Chippendale roll top writing-desk. The two old oak chairs covered with red damask, a Cromwellian dresser, a mahogany table with "pie-crust" edge, a gate-leg table, candle stand, and many other unique pieces are included in this fine historical collection of old English furniture.

[illegible] HEPPELWHITE CHAIR WITH SHIELD BACK AND SEAT COVERED WITH DAMASK AND EMBROIDERY

Exhibited by A. B. Daniell & Son, Wigmore Street, W.

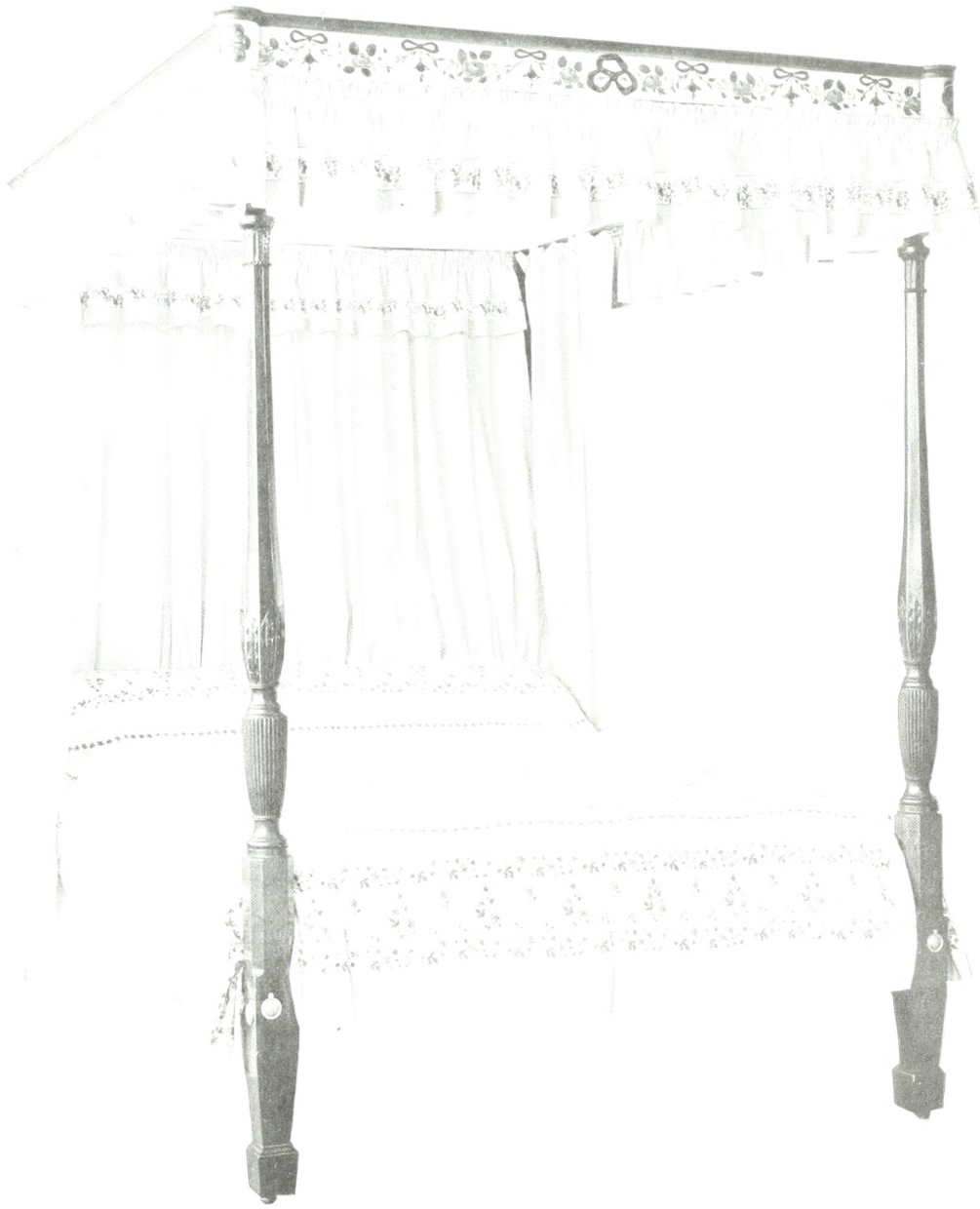


A JAMES II. HIGH-BACK CHAIR, CARVED WALNUT, CANE SEAT AND BACK. A FINE EXAMPLE OF THE PERIOD

Exhibited by A. B. Daniell & Son, Wigmore Street, W.

Another group which exhibits in the main furniture contributed from old English mansions, includes a William and Mary bureau in burr walnut, a Chippendale corner chair in mahogany, and a magnificent example of a carved oak Elizabethan four-post

bedstead. There are also to be seen two mirrors, one in marqueterie of the time of Charles I., another with walnut frame, Queen Anne period. The Chinese temple lantern here, in its three-colour



ANTIQUE MAHOGANY 4-POST BEDSTEAD, WITH PAINTED AND DECORATED CORNICE.
Exhibited by Heal & Son, Tottenham Court Road, W.

lacquer, and the Spanish triptych, are of special interest, whilst the set of five Spode vases and covers are valuable items in the collection of old china which has already been noted as one of the most significant features of the exhibition.

Oak Panelled Rooms.

Turning to what may be called the constructional exhibits as distinct from those works of art which are complete in themselves, one can scarcely exaggerate the importance, from the point of view of setting or environment, of the examples of panelled rooms at Earl's Court. The attitude of mind of the collector of some one particular form of art production does not always include a very careful regard for background. It seems, in most cases, as though a man takes up the hobby of collecting old lustre, or pewter, or bronze, or furniture, and only when his possessions assume reasonably large proportions does he think of giving them a worthy setting. Probably this is the right way to go to work. Obviously it is better to be the proud

possession of rare old china and lack a cabinet, than have to admit the want of curios for an empty glass case. In the one instance the remedy is easily and quickly effected; in the other, of course, it may not be possible to obtain satisfaction without years of patient search. But it is well that the organisers at Earl's Court should have included the architectural details of fine rooms as part of the Ancient Art Exhibition, for, after all, collections of pictures, furniture, china, and art objects must be housed, and there is no better way of providing a collection with a background than rarity in the complete form shown. It is, however, comparatively easy to adapt to any room which will contain it, and so well was the work originally done that it suffers practically no deterioration from taking down and re-fixing. The particular example referred to is not the only one in the exhibition, a most delightful specimen of panelling dating from the Queen Anne period being shown elsewhere. Whilst the money value of works of art cannot, of course, be affected by the walls against which they are placed, their decorative value can be either enhanced or, indeed, sometimes

A SEVENTEENTH-CENTURY SIDEBOARD. *Exhibited by A. D. Harradence, Newman Street, Oxford Street, W.*

by collecting the background itself. It may be remarked, too, that an authentic old room, complete in every detail, must, from its very nature, be extremely difficult to buy in the open market. It is not readily moved; people are very loth to part with it if it is their good fortune to have inherited such a possession, and it is, of course, very rare indeed for a panelled hall or dining-room to change positions. Even houses are much more readily bought and sold, and it is usually only when they have to be pulled down that it is possible to obtain the interior fittments, which at one time, on such occasions, found their way indiscriminately to the nearest buyer of old timber. The example of an old oak panelled room fitted in one corner of the exhibition must be accounted a very great asset to the interest of the show. In the first place, it is an early specimen. Its Tudor linenfold ornament on the fluted columns, carved cups, and the general design and character of the fire-place opening, proclaim its connection with a house of antiquity. Panelling of the sixteenth century is a rarity outside its original position, and it is still more of a rarity in the complete form shown. It is, however, comparatively easy to adapt to any room which will contain it, and so well was the work originally done that it suffers practically no deterioration from taking down and re-fixing. The particular example referred to is not the only one in the exhibition, a most delightful specimen of panelling dating from the Queen Anne period being shown elsewhere. Whilst the money value of works of art cannot, of course, be affected by the walls against which they are placed, their decorative value can be either enhanced or, indeed, sometimes utterly destroyed. For this reason alone it becomes of paramount necessity for a collector, when opportunities occur for the purchase of old panelling and tapestry, to be alive to the artistic possibilities which lie in these important wall decorations. In some rare instances pieces of furniture themselves constitute splendid backgrounds. For instance, there is shown a fine eighteenth-century bookcase on one of the stands, which would fully occupy the end of many a library. In itself it is a superb decorative feature, apart from its unquestioned rarity and value as an example of the cabinetmaker's art.

Oriental Carpets.

Carpets, although in a sense backgrounds, scarcely come into the same category. The magnificent examples of Persian and Turkish carpets and rugs exhibited are so fine in design and colouring, and their appeal is so directly to the artistic sense, that it is difficult for the mind to dwell on them at all as utilitarian adjuncts to the furnishing of rooms. Indeed such specimens as are shown in the Queen's Palace

A CARVED WOOD CHIMNEY-PIECE OF QUEEN ANNE PERIOD, WITH PICTURE OF THE DOMESTIC SCENE, AND OTHER OBJECTS OF THE PERIOD, UNDER AND IRONS OF THE SAME PERIOD
Exhibited by Mark Fenton & Co., Oxford Street, Bond Street, W.

implied by their adjustment as mere furnishing details. In examining these beautiful textiles, so full of life and character, one unconsciously calls to mind the saying that "the weaver weaves what is in his mind." Indeed, it would seem so, for no two old Persian rugs are alike, no mechanical accuracy mars the freedom of line and graceful interpretation of the traditional devices which developed themselves to perfection during the great period of the art in the East. It was

a good judge of a carpet [illegible]" He goes on to conclude with a description which might well have referred to the antique objects at Earl's Court, pointing out that there are no violently contrasted effects, but that "[illegible] speaks for all." The East is also represented, and Persia in particular, by the results of important [illegible] at Rhages, Sultanabad, most interesting discoveries of very early Persian ceramics being displayed in those large cases. The

as well as their great rarity, make them of surpassing interest to connoisseurs and others who have any acquaintance whatever with the early manifestations of the art of the potter in the East.

QUEEN ANNE WALNUT CHEST OF DRAWERS
Exhibited by the Beaumont Galleries, 60, Conduit Street, W.

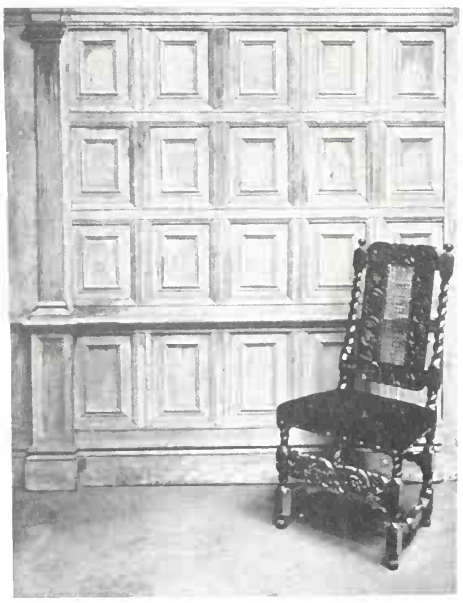
MAHOGANY CHIPPENDALE TABLE, 2 ft. 7½ in. by 2 ft. 3½ in., WITH TRIPLE LEG, ON CLAW AND BALL FEET.
Exhibited by Arthur Bowler & Co. Ltd., High Street, Kensington, W.

GEORGIAN MAHOGANY WRITING TABLE, 2 ft. 7½ in. by 1 ft. 5½ in.
Exhibited by Lord Baltimore & Co. Ltd., High Street, Kensington, W.

A JACOBEAN OAK COURT CUPBOARD IN THREE TIERS, *with shelf at the top, centre enclosed by two doors, the lower part fitted with two drawers and two cupboards under, the front slightly inlaid with chequer-pattern border of marqueterie.*

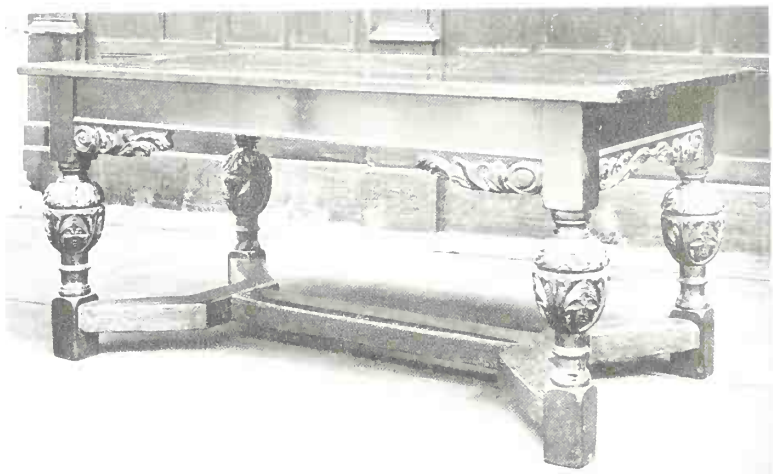
30 in. high, 52 in. wide. Temp. Charles I.

Exhibited by John Davis & Sons Ltd., 209, Tottenham Court Road, W.



QUEEN ANNE PANELLING.
Exhibited by the Beaumont Galleries, 60, Conduit Street, W.

Of the first interest is the series of double spandrils forming the decoration of the spaces between the entrance arches of the Palace of Shah Abbas. These panels of enamelled tiles have all the brilliancy of



WILLIAM AND MARY BEARWOOD SIDE TABLE (*circa* 1690)
Exhibited by Horsfield Bros., 19, Orchard Street, W.

colouring and animation of design so characteristic of Persian work of the period to which they belong. They come from Ispahan, the ancient seat of the Saphavides dynasty, and are of the sixteenth century. Each panel is of course different, the utmost diversity being seen in the distribution of costumed figures and in the arrangement of conventional floral motifs. For the most part this fine tilework is in a brilliant contrast of primrose and blue, a combination of fine and uncommon character.

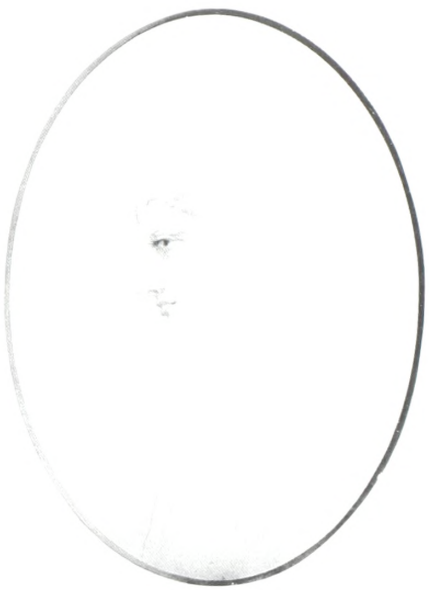
PORTRAITS AND DRAWINGS

In the article preceding this detailed notice of the more important pictures shown in the galleries devoted to ancient art at Earl's Court, [illegible]

arrangement, however, it has been found that many more paintings and drawings of interest have been included among the exhibits than our preliminary notice recorded. The Duke of Titian, of course, must still be considered of special importance, and the sole portrait of Peter the Great, for which he is known to have sat, is perhaps the most uncommon historical picture. But the beautiful drawing attributed to Gainsborough, a study in monochrome of a figure subject with classical surroundings, must be

CARVED WALNUT BUREAU-LEGGED TABLE (*circa* 1700)
Exhibited by Horsfield Bros., 19, Orchard Street, W.

placed on record as a most brilliant composition, about the authorship of which little doubt can be entertained. There are among the pictures hanging in the Queen's Palace at Earl's Court subjects of great beauty and masterly execution which are attracting the notice they undoubtedly deserve. The Boucher canvases are among the more charming pictures on the walls, and the delightful collection of drawings by Sir Thomas Lawrence is in itself an exhibition of unique character to be seen only on special occasions like the present. Students of work by Lawrence and his school can scarcely afford to neglect the opportunity thus given of seeing drawings which illustrate the art of the master in a form not generally available for inspection by the public. They are the result of very many years of careful research by one collector, who has specialised in this particular direction, and who has taken every chance which has offered itself to add to the interest of his gallery and make the record of sketches complete. In some instances drawings have been obtained directly from the painter's descendants, but the sources from which the collection has been garnered are as varied as the sketches themselves. There are about forty examples altogether, for the most part in chalk and pencil, with an occasional excursion into other mediums.



FOUR ORIGINAL DRAWINGS BY SIR THOS. LAWRENCE, P.R.A.
Part of a collection exhibited by the Edward Gallery, King Street, St. James', S.W.

ENGLISH FURNITURE AND CHINA OF THE XVIIIth CENTURY

BY CECIL BOYCE

In these days of artistic chaos, when the aesthetic world is split up into warring camps, and individualism has been carried to such an excess that there are almost as many standards of beauty as there are

A GENUINE OLD SHERATON WRITING COMMODE, ANTICIPATING SHORTLY TO BE INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 22 TO 25, WARWICK STREET, W.

artists to expound them, it is delightful to turn to the products of the 18th century—the classical period of English Art—when not only artists, but master craftsmen of all descriptions sought inspiration from the great schools of antiquity. Then were produced those masterpieces of art which are exemplified in the pictures of Reynolds and Gainsborough, the furniture of Chippendale, Sheraton, and the brothers Adam, and the Keramic wares made at Worcester, Etruria, Swansea, and elsewhere; which, individual in their conception and thoroughly national in their feeling, are designed on lines which have been gradually evolved to a perfect beauty through the experience of ages. A wealth of furniture and pottery, of pictures and engravings of this period, is now being shown at Messrs. Daniell's Gallery, 22-25, Warwick Street,

darkness, too, under exceptional circumstances, for this well-known firm, established for over eighty years, are extending their premises. To make room for the necessary alterations and improvements they are holding a three weeks' sale, during which there will be a rare opportunity for the connoisseur to acquire some antiques for a far lower ransom than would have to be paid under ordinary circumstances. And what an accumulation of treasure there is from which a selection can be made! delightful pieces of furniture, beautiful old china—Lowestoft and Worcester and Nankin, sparkling old English glass ware, and the

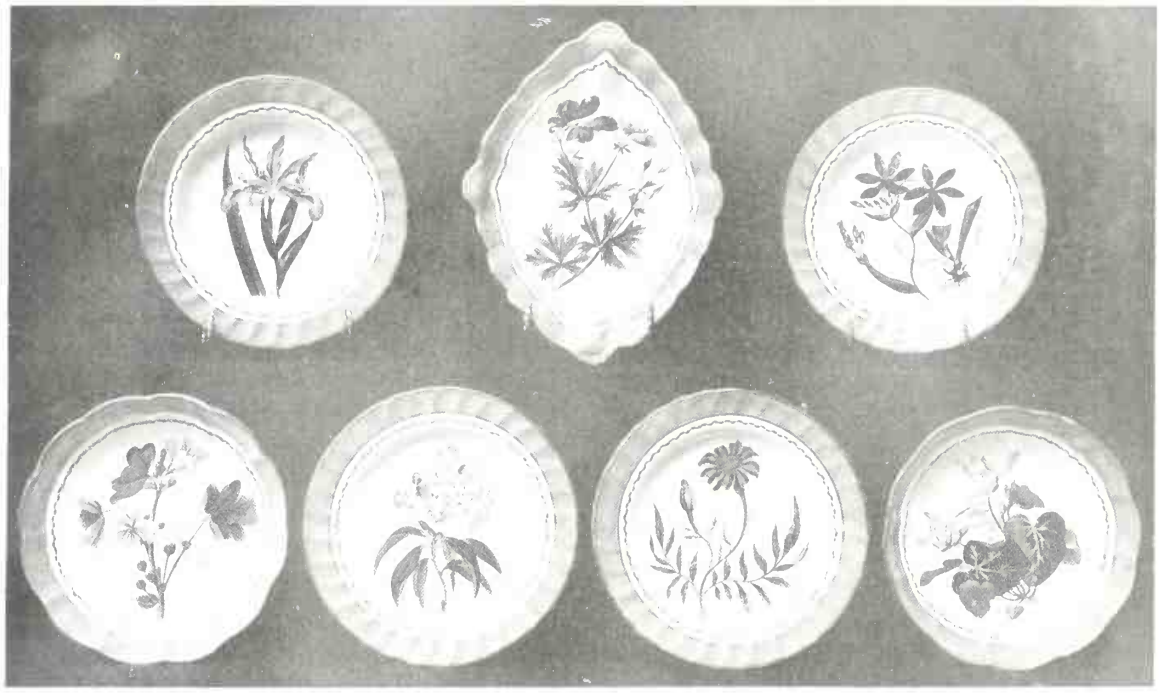
thousand and one other objects which go to make a collector's home a little paradise of art and taste. There is a room filled with satinwood Sheraton—a specialty of the firm—to enter which is like stepping back into the eighteenth century and finding oneself in some nobleman's palace of the period. Here are a set of chairs priced at £460; a writing commode, inlaid with delicate patterning, which would find a fitting home in a Duchess's boudoir. Then there is an exquisitely proportioned fire-screen with a panel in worked silk, of a quality which makes it emphatically a collector's piece, priced at £160. Not less beautiful is the pair of side-tables embellished with floral designs, or another—a single one—inlaid with shells and oak leaves; but these are but a small portion of the treasures which the room

A MODELE STAGE IN MAHOGANY, DESIGNED BY ADAM BROS.; PERIOD 1775–1792; INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 45 TO 47, WIGMORE STREET, W.

A VERY FINE EARLY ENGLISH STONE CHIMNEY PIECE, INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 45 TO 47, WIGMORE STREET, W.

contains, and in the spacious galleries beyond there is an apparently inexhaustible variety. Among a few of the finer pieces are a set of 14 chairs, the backs finely carved, with cabriole legs and claw feet, an example of Chippendale's most ornate period—these are priced at £485; from the workshop of the same master craftsman comes a superb china cabinet, glass sided, fronted with Gothic windows, and resting on supports made in richly decorated fretwork, giving a most beautiful effect of lightness; then there is a grand sideboard with urn stands, one of those sets executed by the Brothers Adam, and richly decorated.

There are numberless articles of furniture of a less expensive character, yet genuine Chippendale, Sheraton, or Hepplewhite, ranging in price from two or three pounds—all of the right period, executed with that exquisite precision of workmanship which it seems impossible now to imitate, and though



AN OLD CROWN DERBY DESSERT SERVICE, CANARY BORDER, THIRTY-FOUR PIECES, INCLUDED IN THE SALE OF ANTIQUE SILVER AT DANIELL'S, 42 TO 45, WIGMORE STREET, W.

simple in their decoration, designed on the same beautiful lines as the more ornate pieces of delightful old spinets, adapted to the requirements of modern utility, chests of drawers, wardrobes, and the hundred and one other different varieties of furniture. A chance here for anyone about to house furnish, for pieces of this description are equally an investment as the more expensive ones, and so consistently does their value rise, that a purchaser may enjoy their use for years and find when he comes to sell that he can make a handsome profit.

It is not, however, for furniture alone that Messrs. Daniell are so justly renowned. China is equally a specialty of theirs; not only old china, of which such an unexampled display fills their cabinets, but also modern. They are holders of royal warrants from the King and Their Late Majesties King Edward and Queen Victoria, and among the interesting pieces

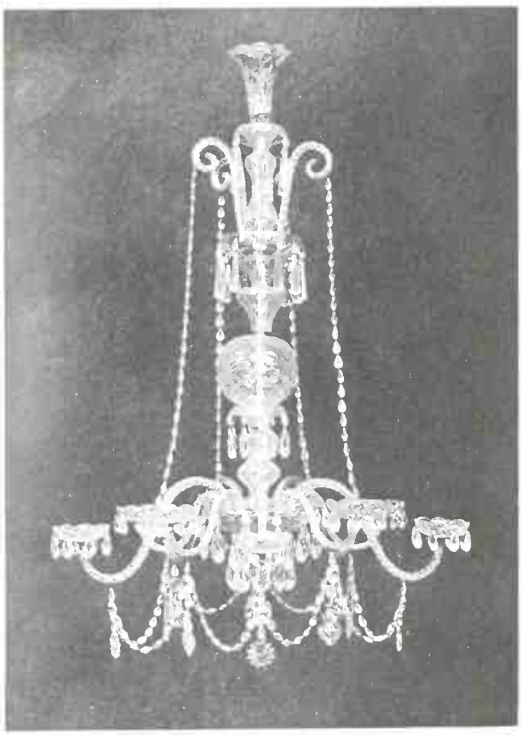
GLASS BASKET EPERGNES, INCLUDED IN THE SALE OF ANTIQUE SILVER AT DANIELL'S, 42 TO 45, WIGMORE STREET, W.

TWO PAIRS OF OLD ENGLISH WALL LIGHTS ADAM PERIOD
INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 47, WIGMORE STREET, W.

mansion at New Brighton. One cannot find space to more than mention the many specimens of old English and Waterford cut glass, the graceful Adam chandeliers, the collection of Persian rugs, or the numerous fine engravings and pictures now being shown at Wigmore Street. The three weeks' sale necessitated by the enlargement of these premises will be a period of unequalled opportunity, not only for the expert collector, but for those who are furnishing, or who desire to give as presents objects of art which are really beautiful and precious, and yet which are within the scope of a moderate purse. During the time of the sale all the articles on view will be marked in plain figures with their original price and the special sale price, the latter in many instances being below prime cost.

shown are specimens of a dinner service supplied to Queen Victoria for use at Balmoral, and services which King Edward, when Prince of Wales, had for his yacht, *The Osborne*, and for Sandringham. A set which has a connection with royalty of an older date is the Worcester dinner and dessert service presented by George IV. to a German monarch—a truly royal present this, every piece being finely painted in colours in one or more medallions, with subjects from classical and English authors, and having richly decorated borders in blue and gold. The actual painting is probably of a later date than the time of Angelica Kauffman, but the designs, if not hers, are closely inspired by her graceful work. Of old Worcester, too, dated 1780, is the superb dessert service, comprising twenty-four plates and nine dishes, of the finest fish and execution, and a square-marked tea service. Old Swansea ware is strongly represented in company with Nantgarw ware and superb pieces of Chinese and English porcelains.

Messrs. Daniell's Galleries are indeed a treasure house in which everything that is beautiful and precious is admitted. A few of these specimens may now be seen at the Exhibition of Ancient Art at Earl's Court—a magnificent Ebeah tapestry, for instance, very rich of which is sumptuously adorned with carving—but other works of the same period are still to be seen at the galleries, such as a fine carved stone chimneypiece brought from an old



A VERY FINE OLD CUT GLASS CHANDELIER
ADAM PERIOD INCLUDED IN THE SALE OF ANTIQUES
AT DANIELL'S, 42 TO 47, WIGMORE STREET, W.

A Collection of Fine Nankin Porcelain

CONNOISSEURS in old Chinese porcelain have an especial predilection for blue and white. The fine underglaze blue of the best period has never been surpassed. Rarely has so perfectly representative a collection been brought together as is now in the Dickinson

SET OF THREE VASES AND TWO BEAKERS

Galleries, 108, Wigmore Street. No less than a hundred and sixty-nine masterpieces of the great and diversified Kang-He period are to be seen, and no exhibition has ever contained so many perfect sets either of five vases, or three vases and two beakers, or pairs of vases.

The Kang-He period from 1661 to 1722 has found particular favour in the cabinets of European virtuosos. Delft vases and beakers and plaques are in imitation of the fine Chinese prototypes brought to Holland in seventeenth and early eighteenth century days. Every year it is increasingly difficult to procure fine specimens. In Holland they are treasured by old families, and remaining pieces are being bought by continental museums, and private collectors in this country and in America have realized the wonderful decorative qualities of this period of blue and white. The careful acquisition and display of so typical a collection is a

VASE AND COVER

with ascending and descending sprays with intervening sprays of smaller size of white prunus blossoms reserved on a crackled ice-ground of intensely brilliant cobalt blue. There is one pair with original dome covers, such contemporary covers usually being missing. These examples are worthy to be placed in the same category as the celebrated Hatch gingers sold which won distinction a few years ago at Christie's. Another pair similar in decoration but differing in shape to the favoured pear type are from the Nottingham Castle collection, and are representative pieces.

The restraint of all examples here exhibited is a marked feature. There is nothing blatant in shape, but the tender underglaze blue exhibits accomplished control of tone effects. From the rich sparkling cobalt of the finest ones to the delicate grey-blue tones on beakers and dishes reflective of old Persian work, the fields of blue and white

amply illustrated and claims recognition on account of the permutations of splendidly conceived design, its richness of invention, and its delicacy of execution.

The set of three vases of slender inverted pear shape and two beakers with slightly bulbous centres are decorated with figures of ladies and musicians at an Imperial Audience. This style is sometimes termed the "Dancing Ladies" design. One lady is shown dancing on a carpet in the middle vase. The right-hand vase represents the Chinese Empress with her attendants. The upper part of the beakers has a similar scheme of decoration and the lower half is painted with garden scenes with children at play. The mark on these is a leaf within a double ring. The tall central vase is very unusual in this set, as very few examples exist.

GLOBULAR BOTTLE WITH LONG NECK (ONE OF A PAIR)

The Globular Bottle with long neck, illustrated, is one of a pair. The body is divided from the neck by a blue band with white decoration. Large monsters are depicted disporting with balls. On the neck are boldly designed dragons set vertically. The mark is a double ring. The height is 17½ inches.

The two cylindrical vases illustrated are each quite from pairs. The left-hand one is on a slightly narrowing base and has a short trumpet-shaped neck. On a ground of transparent wavy blue are numerous dragons which are baskets of flowers, figures, horses, and landscapes. Height, 18 inches. This is a very rare example of noteworthy tone and finely executed decorative scheme. It was formerly in the Nottingham Castle Collection.

From an array of perfect types it is difficult to select any of superlative distinction over their fellows. A set of three "temple vases" and a pair of Beakers are unique. The body is oviform, with expanding base. The Beakers are pear-shaped upon expanding base, decorated in blue with arabesque designs in white, ornamental bands, and the sacred eye. On the neck are two handles in the form of lizards. There is a pair of Bottles of pear shape and a pair of small Teapots decorated with what is known as the "Love Chase" scene, and three almost cylindrical vases have a brilliant blue decoration, embodying the celebrated "Tiger Lily" design, and another exquisite piece is a Gourd-shaped Bottle decorated with double asters and leaves in deep blue, with palm leaves on the neck. This is admittedly an exceedingly rare specimen.

To leave the special collection of Messrs. Dickinson, one comes across in their galleries *famille-vert* and *famille-rose* vases, dishes and plates in endless variety, choice crackled ware, *flambé* and transmutation glazes on richly veined and splashed vases

CYLINDRICAL VASE (ONE OF A PAIR)

CYLINDRICAL VASE (ONE OF A PAIR)

glowing with colour. Many figures symbolic in their decoration, to be bibing in aspect, though of undoubted beauty of technique,—important pieces with black, green or yellow grounds,—and a hundred delights in over-glaze enamel colours which are prized by collectors in the wide field of Oriental ceramics. But one's heart goes back to the charm of the collection of blue and white, reposeful and filled with decorative suggestiveness.—A. H.

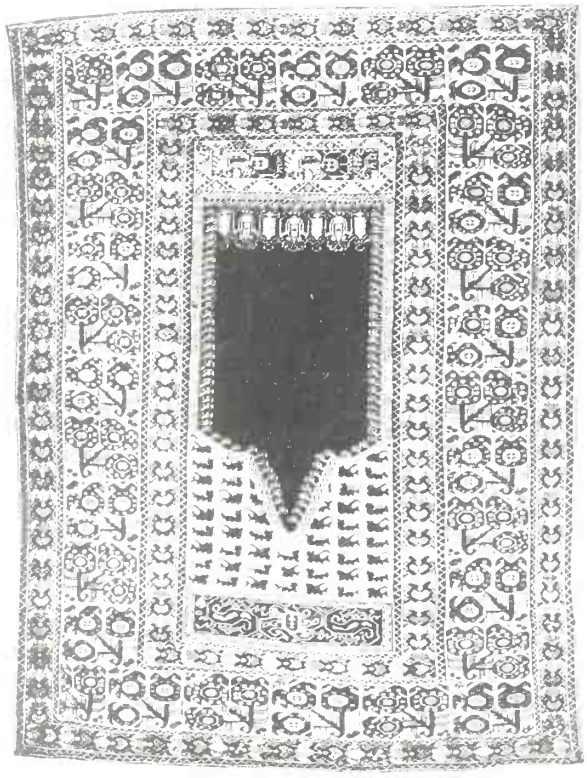
OFFICIAL EXHIBITION MEDAL
DESIGNED BY MR. PERCIVAL HEDLEY

THE INTERNATIONAL EXHIBITION OF ANCIENT ART

BY ERNEST W. GREGORY

A Unique Collection at Earl's Court

Far and away the most important exhibition of historic art open to the public in London this year is the remarkable collection brought together in the buildings familiar to everyone, and now known as the New Earl's Court, where the Ducal Hall, Queen's Palace, and Royal Galleries are filled with specimens of every period of significance in the great story of art throughout the ages. The directors of the undertaking have been truthfully descriptive in their choice of a title for this display, for the International Ancient Art Exhibition is exactly what its name indicates. On one point, however, it is as well to be a little more precise in explanation of the idea embodied in the phrase. It might be thought that the ordinary loan collection, so well known to frequenters of international exhibitions for years past, had been repeated over again with but little variation at Earl's Court; that selections had been made from the principal art galleries and museums of England and the continent of Europe, and brought together in that stilted formality of arrangement so characteristic of the official mind, often so lacking in vitality, and of so little direct personal interest to the public.



AN ANTIQUE GUILDFORD RUG, FROM 100 TO 200 YEARS OLD
PECULIARLY RICH DESIGN
Exhibited by Cardonel & Hayford, 105-109, High Holborn, W.C.

From Public and Private Sources

Now in this particular the organisers of the Ancient Art Exhibition have very wisely departed from the stereotyped plan. The public galleries of Europe are well known. People travel more and more, and the number of those interested in the arts, who can be impressed with a collection of details gathered from sources already familiar, grows less and less. On the other hand, objects of art in the possession of private families, in the hidden nooks and byways of old cities, in the churches and monasteries of little travelled countries, and in the twilight of hundreds of ancient, half-forgotten houses, are of constant interest to the steadily growing numbers of those who have the means and desire to collect them. It is, of course, plain that only a very small number of people can devote the time to a personal pursuit of this piece of work through the myriad and often obscure channels of communication of the old world. This fact is the sole foundation upon which dealers make their collections. It is not a practical proposition for a private collector to go to Spain for a piece of Moresque ware, to travel from there into Italy for a carved ivory crucifix, to journey to Pekin for embroideries, and

ransack Japan for rare enamels and bronzes. But what is impossible to the individual has been a matter of comparative ease to the body of experts who have directed the energies of the management of the International Ancient Art Exhibition. The accumulation of exceptionally rare and valuable productions, which could not under any other conditions be examined without immense labour, time, and expense, in a room, has been the main object of the organisers. [illegible] the collection is ultimately dispersed, very

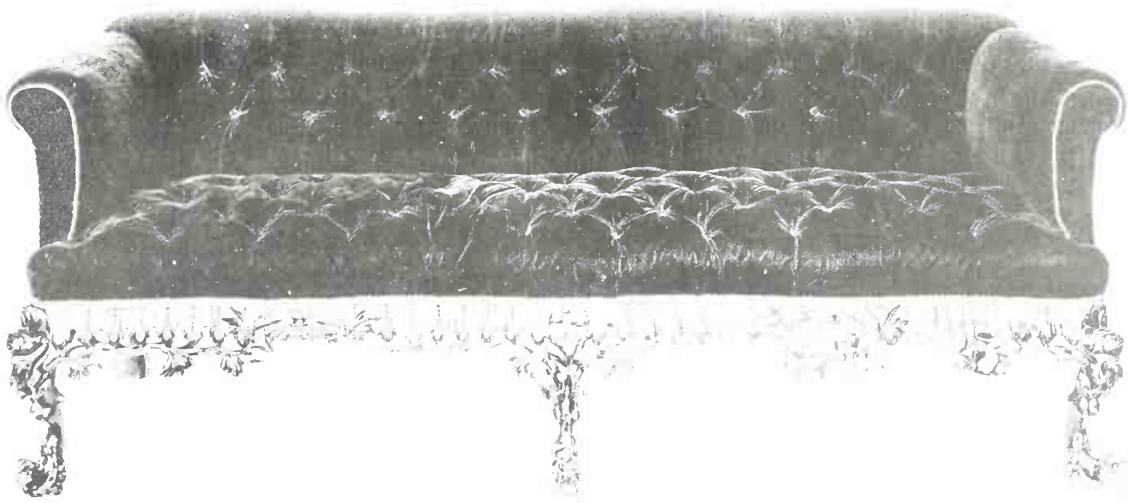
A VERY FINE SPECIMEN OF THE HEPPLEWHITE PERIOD, WITH PAINTED DECORATION AND CANE SEAT IN ORIGINAL CONDITION

Exhibited by Collins & Fairall, 7 Wells Street, Oxford Street, W.

many of the exhibits will become the private property of those who may not again care to show their treasures to the public. It is this, apart from the intrinsic value of the works of art in the exhibition, which renders the present event at Earl's Court unique. One may go round the area of the national collections in Europe and America and see pictures, sculpture, tapestries, china, furniture, bronzes, and so on, with the practical certainty that they will be on exhibition in the same place for years, probably generations. But in the Grand Hall and Queen's Palace at Earl's Court are objects which next year will be dispersed among private galleries and public museums all over the world. They will then, very many of them, be practically inaccessible.

Antiquities of Egypt

Catholicity of selection, of course, has been exercised in bringing together the twenty-five thousand items which go to the making of this great museum of antiquities. The subject is as limitless as the history of mankind. Adequately treated, it is a practical exemplification of the march of civilisation from the earliest period of which we have records down to the present day. The Great Sphinx of Ghizeh, for thousands of years one of the inscrutable mysteries of the land of the Pharaohs, is shown in the centre of the Queen's Palace in the famous replica made by Mrs. Longsworth, an American woman, who spent three years in continuous study and careful measurement of the monument in its sandy bed in the Nile Valley. This copy, in itself a monument of painstaking research, is the property of Mr. William Northrop McMillan, who purchased it at the Paris Salon of 1902. It will finally be presented to the Chicago Art Museum. One may take it as representing at Earl's Court the most remote boundary of the subject of ancient art. The monument is symbolical of many greater things, more imperishable and mysterious things, than a twentieth-century collection of the arts of the ages, yet it is none the less a most significant and convincing sign of that passion for probing into the past which can best be satisfied by the preservation of such historic works of humanity as are represented in the gallery over which it seems the presiding deity. Connoisseurs and collectors are not the product of our own time. They have always tenderly watched over the relics



SETTEE BY THOMAS CHIPPENDALE, PART OF A SUITE INCLUDING SIX CHAIRS, AN ILLUSTRATED PAGE
Exhibited by Frank Partridge, 4, King Street, St. James's, S.W.

of civilisations anterior to their own, and in spite of occasional lapses into barbarism have been the means of transmitting to us many splendid examples of the work of remote ages, which but for them would have been entirely lost. It is a mistake, which every collector knows (though many of the general public do not seem to realise it), to suppose that modern enthusiasm for early works of art represents the only intelligent appreciation of their value since the time they were created. In some cases, of course, excavations have only recently been made, and treasures unearthed which have certainly never seen the light of day for thousands of years. Of such are the exhibits of ancient Persian tiling.

A Famous Greek Statue

But in regard to many antique works at Earl's Court, there is evidence that for hundreds of years they have been carefully watched over by successive collectors in just the same spirit as that which animates us to-day. Let us take, as an example, the famous "Guarnacci Hercules." Competent experts have placed it beyond doubt that this magnificent statue is over two thousand years old, and its history

TWO CHAIRS FROM THE ABOVE SUITE
Exhibited by Frank Partridge, 4, King Street, St. James's, S.W.

can be traced with certainty for centuries. It is supposed to have come into being in the fourth century B.C., which was, of course, the greatest period in the history of Greek art. After lying in the country of its origin for some two hundred years, it was brought to Rome some time in the

TOP OF OLD LAC COFFER

OLD LAC COFFER

Exhibited by John Barker & Co., Ltd., High Street, Kensington, W.

second century B.C. With the fall of the Eternal City, it sank with other glories of Rome, and lay buried until, during the Pontificate of Clement XI. (1700-1721), it was resurrected from that prolific cemetery of art treasures between the slopes of the Aventine and Palatine Hills. Afterwards the heroic figure passed into the possession of Monsignor Mario Chigi, nephew of Pope Clement XII., a most ardent and critical virtuoso, who placed it in his palace at Velletri.

By securing the Centaur and Hercules as an important item in the Exhibition of Ancient Art, the organisers have typified the great age of Greek sculpture by one of its finest examples. It has always aroused enormous enthusiasm among connoisseurs, and a considerable amount of research work has been gone into by those who have had it in their possession since it was unearthed in the early part of the eighteenth century. There is no doubt whatever as to the age of the statue, but this particularly interesting relic is attributed variously to Lysippus of Sycione, or one of his pupils or followers, among whom are mentioned the names of Doctondas of Sycione, Eutiches (the sculptor of the Euratus), and Tisicrates, the last-named suggesting itself as being the most probable.

Historic Association.

Visitors to the Ancient Art Exhibition, of which there have been already many thousands, are not animated by the same spirit exactly as those who make lengthy pilgrimages to permanent collections. The standpoint of the art student is one thing, the standpoint of the collector another, though the latter studies art whether he will or no. Interest, to the lover of old things, centres very largely round history, old associations, authenticity, rarity, and so on. There is also the possibility of possession, the most powerful incentive. Consequently a detailed description of even the finest works of art, from an æsthetic point of view alone, appeals to connoisseurs with less force than what one may call a statement of collateral facts. You will admire, without a doubt, a little box-wood statuette in the Ducal Hall, about two feet high, representing the Virgin and Child. It is exquisitely carved, its grouping and design of the highest merit.

A WILLIAM AND MARY SETTEE

Exhibited by Collard Bailey & Co., 191, Hare Street, Kensington, W.

Obviously it is of the sixteenth century, probably French. But when you know that it was removed from the Abbaye of St. Martin La Garenne, near Mantes, that the Virgin is supposed to be a portrait of Marie de Medicis, and the child that of her son, who later became Louis XIII., your interest is quickened, the passion of the collector awakes in you, and the portals of history are opened. It is history, history in marble, bronze, ivory, silk, wood, and all the other materials which man has from time immemorial fashioned to his use and in forms which give him delight, that stimulates you to enthusiasm.

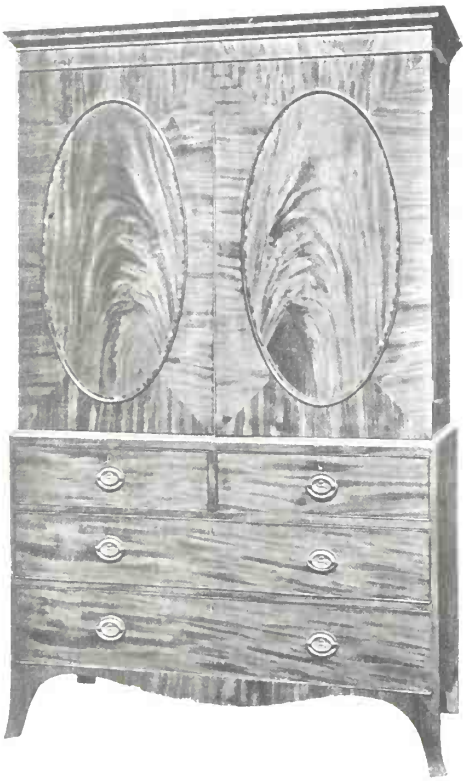
The traces of human handling, the glimpses of old religions, old customs, old friendships and quarrels, seen in the half-light as the veil of the past is fitfully wafted aside, are wine to the connoisseur, who can recreate for himself, with the precious relic in his hands, that little part of the wonderful mosaic of human progress and achievement which this Exhibition of Ancient Art so brilliantly portrays. I have known an old man confidentially unbutton his coat, carefully take from within his breast pocket a little leather case, much worn, very stained and discoloured, and tremblingly show within a modest bit of glass. And what is this prized possession? Nothing whatever of value, except that a Queen in captivity once in an idle moment at her chamber window drew the diamond of

ONE OF A SET OF FOUR VERY RARE MAHOGANY ARM-CHAIRS, ADAM AND MAYHEW PERIOD

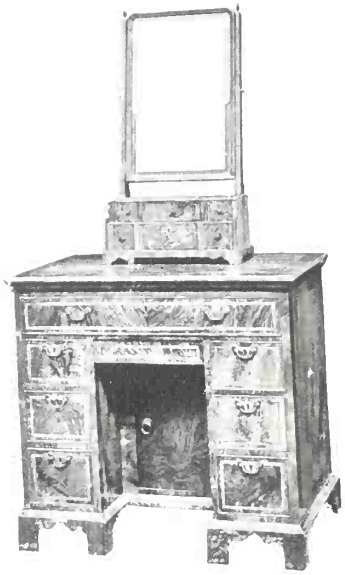
Exhibited by A. B. Daibell & Son, 42, Wigmore Street, W.

A SOLID OAK [illegible] CABINET WITH FINELY MOULDED PANELS, INLAID WITH HOLLY, IN VERY GOOD CONDITION

Exhibited by A. B. Daibell & Son, 42, Wigmore Street, W.



MAHOGANY INLAID GENTLEMAN'S WARDROBE OF THE CASTLE HALL OF THE EIGHTEENTH CENTURY
Exhibited by Heal & Son, Tottenham Court Road



WALNUT INLAID WILLIAM AND MARY PEDESTAL TABLE AND TOILET GLASS
Exhibited by Heal & Son, Tottenham Court Road

her ring over the glass and traced her name. Whether the old man is right or not, he believes the story, he presses the case to his heart, and in him burns the spirit of the true collector. And that is the spirit which is drawing to Earl's Court its thousands.

Here is another bit of history in the way of French table-linen contributed to the exhibition by the Baroness de Stael. There is a tablecloth and eight napkins. This exquisite linen was a personal present from Louis XV. to the baroness's great-grandfather, the Count Le Coigne. It exists only in the original, shown it. Woven into the material is a representation of the conquest of the town of Fontenoy, together with the Bourbon arms. There is Louis XV. on horseback, and the inscription runs: "Louis XV., Roi de France, et de Navarre." This Bourbon relic has been handed down from daughter to daughter, until, on the death of the baroness's mother, it came into her possession.

FINE CHIPPENDALE CARD TABLE, SIX LEAF AND REAR FLAP, EIGHTEENTH CENTURY
Exhibited by J. Dallas & Sons, Ltd., 388 Tottenham Court Road

ARRANGING HALLS.

For the adequate disposal of tapestry on walls where it can be properly seen, there are few places in London to equal the Queen's Palace at Earl's Court, and one of the most satisfactory features of the present exhibition is the way in which over half the available hanging-space there has been allocated to the art patronised so extensively by kings. There is a particularly fine Flemish tapestry representing the "Creation," and four other Flemish tapestries from cartoons by Raphael, these last being valued at £10,000. If there is one thing more than another which cannot be "picked up for a song" in a second-hand dealer's shop it is tapestry. It should be remembered that tapestry was never at any time a common part of the furnishing equipment of the house. Often enough it never paid for its making. Tapestry weaving had to be supported by direct patronage, as James I. of England and Henry IV. of France supported the weavers of Paris and Mortlake. The output was small, and the number of houses into which tapestry eventually went were few in number. Thus the recent vogue for collecting old tapestries has grown rather faster than specimens of the historic art have come into the market. It is uncommon, very

uncommon, for a collection to be shown of anything like the interest and character which distinguishes that at the Ancient Art Exhibition, and it is still rarer for such fine examples to be for sale, for the great houses which possess them are closely holding these wonderful textiles. Occasionally, however, specimens are to be found, and the organisers at Earl's Court have been signally fortunate in being able to add such an attraction to their great exhibition as the storied tapestries on the walls of the Queen's Hall.

MASTERPIECES OF PAINTING

Literally an entirely new museum of historic art has been opened at Earl's Court. That such an achievement has been found possible in so short a space of time as was available, speaks well for the management, but much more significantly for the influential and wide-spreading agencies whose exemplars appear to have been enlisted. No branch of fine, decorative, or applied art is without notable representation. Obviously this has meant that

A VERY FINE OLD OAK JACOBEAN BEDSTEAD, CARVED POSTS AND CARVED AND PANELLED HEAD AND FOOTBOARD

Exhibited by A. E. Davis & Son, Wigmore Street, W.

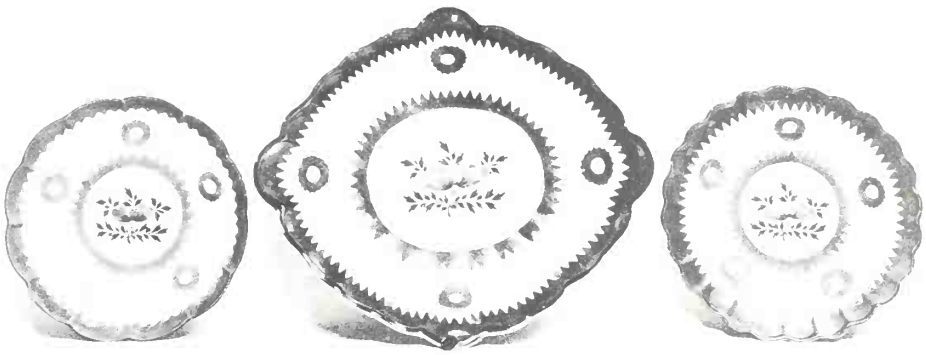
AN ENGLISH CARVED AND GILT CONSOLE TABLE
Exhibited by Hindley & Wilkinson, Ltd., 70, Wilton Street, W.

specialists have contributed from all parts of the world. The pictures alone form an exhibition which, without anything else, would be sufficient to attract an interested public. They have been sent from collectors in France, Belgium, Holland, Germany, Austria, Italy, Spain, and all parts of the United Kingdom. Specially interesting are the series of pictures illustrating French art of the eighteenth century, among which may be noted two fine examples by Boucher, *La Fontaine d'Amour* and *La Musique*, contributed by a collector in Paris. Of great historic significance is the only portrait for which Peter the Great ever sat, that by Caravaque, painted at Amsterdam in 1717; and the fine *Dame*, by Titian, from the Rothschild collection, is equally famous. Titian is also represented by a picture of Mary Magdalene and the Venus. Connoisseurs of the work of Teniers will find there two *Wayside Inn* scenes worth going a long way to see, as well as another picture by the same master, entitled *One Crying, A Monk in Prayer* is the name of a fine work by Murillo, and Salvator Rosa is represented by his *Grotto and Sheep*, and a characteristic landscape. As indicating the ground which has been covered, the following works, as well as those already mentioned, may be noted:—A picture of the *Holy Family*, by Jules Romain, a group of Raphaels—a collection of six pictures by Mantegna—the *Archbishop on his Death-bed*, by Devos; Ingres' famous picture of *Raphael*; a *Portrait of the Princess de Rohan*, by Largillière; a drawing by Le Barbiere, entitled *An Offering to Venus*; the *Grand Canal, Venice*, by Francesco Guardi; two fine works of Albert Guillaume: *After the Storm*, by Bovie, the Belgian painter; a *Portrait of Madame Duverger* of the Comedie Française in her part of L'Avanturiere, by Gerome; two still-life pictures by Werdaels; the small but very valuable *Regiment's Departure*, by Challe; the *Castle of Loch Leven*, by Daguerre; and three miniatures by Madame Girardier of King Edward VII. and the Emperor and Empress of Russia.

A Hint to Collectors.

It is scarcely surprising that the amount of insurance on the whole Exhibition of Ancient Art is close on a million of money, and as prices rule nowadays, even this does not represent the potential value of the works at Earl's Court. There is hardly an object which is not increasing in value solely by the slipping away of time, and no doubt many of the exhibits will appreciate much more rapidly after the change of ownership which this exhibition is certain to bring about. Opportunities are present on the walls and in the cases for observant collectors to make profitable investments, and it is, of course, not always the style appreciated to-day which will be competed for in the immediate future. For this reason the highly representative character of the exhibition, embracing as it does examples from every conceivable source and every age, gives a greater chance to private connoisseurs than a collection having narrower boundaries.

ONE OF FOUR SIXTEENTH-CENTURY EMBROIDERY PICTURES IN DARK BLUE VELVET AND GOLD
Exhibited by The Spanish Art Gallery, 50, Conduit Street.



OLD WORCESTER DESSERT SERVICE, GREEN AND GOLD, FINE BORDER PANELS, FRUIT AND DECORATION
Exhibited by Mallett & Son (Antiques), Ltd., 2, Bruton Street, W.

EXAMPLES OF OLD FURNITURE.

If we consider the varied assortment of objects familiar to us all in the equipment of the home, quite apart from those which belong to the category of fine art, it is evident that contributions have been sent from every source of importance in Europe. A German nobleman has placed on exhibition a collection of seventeenth-century German furniture, and

OLD LONGTON HALL CHINA GROUP, "HERCULES AND THE LION" (ca. 1760)
Exhibited by Marlborough, Ltd., 486, Oxford Street, W.

there is a wonderful set of Chippendale chairs and settee of great value from a London dealer. The attitude of mind which appreciates the archæological aspect, which revels in the discoveries of excavators in Syria and Egypt, which is attracted by cuneiform characters and the most recent finds of papyrus in the East, is quite different from that which regards the sumptuary arts with enthusiasm. Having the former, one may take delight in the merest stone and conjure up exciting visions from the handling of a paleolithic flint instrument. But with the latter a passion for art is wedded to the intellectual satisfaction which comes from the knowledge that a thing is old, genuinely old. Roughly, most collectors of to-day who make their

homes interesting and delightful from their study, confine their attention to the productions of the sixteenth, seventeenth and eighteenth centuries. This is in respect to possessions one can use—furniture, china, carpets, embroideries, old panelling, wrought iron gates, old garden ornaments, and so on. It is true that every artistic soul with a grain of perception must covet those whose cabinets contain Tanagra statuettes, Egyptian pharis, and ancient Chinese enamels. But these are curios pure and simple, precious, not only in the sense of their value, but in that they are relics too rare for use, and only enjoyable under the protection of a locked cabinet. For those whose interest in ancient art is chiefly bound up in furniture and its many accessories, the new Lord Court is an unexplored and very extensive field. In particular the popular styles covered by the Jacobean and Georgian periods are wonderfully well represented. Many of the most important dealers in London, and a host of private owners, have sent exhibits which together form as varied and charming a collection as a single exhibition has ever contained. A very fine old Jacobean cabinet with moulded mouldings and inlay, in excellent condition, can be gazed at by the enthusiastic lover of the Stuart period, and among

DARK WHITE AGATE SCENT-BOTTLE WITH ENGRAVED GOLD MOUNTS OF ROSE-CUT DIAMONDS
Exhibited by Wartski, Ltd., 138, New Bond Street, W.

the numerous other specimens may be mentioned a William and Mary gilt mirror, a Queen Anne writing-bureau, an eighteenth-century mahogany piano-

SPANISH CHEST. ITALO-VENETIAN CASSONE.
Exhibited by The Spanish Art Gallery, 70, Conduit Street.

painted settlewood chairs; a Hepplewhite decorated bedstead; a pair of old Chippendale side chairs of unusual design, having finely carved rails and splats; a bonne-H. high-backed chair of carved walnut with cane seat and back; an old oak Jacobean bedstead with carved posts and finely carved and inlaid head and canopy; and a set of four old mahogany arm-chairs of the Inigo and Mayhew period.

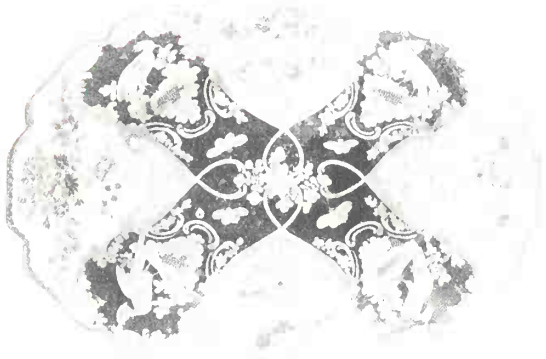
Spanish Glass, Pottery, Bronzes.

These are definite pieces of furniture, well known in style, familiar to all in the sense that they belong to our own country, and are connected with our immediate ancestors by ties of domestic association. But they are all unique specimens. They are individual objects of special artistic merit. They are worth careful examination not only on the part of the amateur collector, whose range of experience may be limited; but also on the part of the expert, to whom their more subtle qualities of form and decoration will specially appeal. The Ducal Hall and Queen's Palace also contain exhibition cases of glass in which an assortment of varied objects of ancient art is to be seen, carefully classified and catalogued, illustrating every conceivable form of art expression. There are old stained-glass windows, rubbings, old brass-work from private collections, a notable series of Persian and other Oriental carpets, china of all the historic English wares, Spanish lustre, Japanese and Chinese pottery, and a wonderful show of over sixty Chinese bronzes of the Ming period. The Knight's saddle of the fifteenth century is likely to attract a considerable amount of attention, and the Louis XV. and Louis XVI. chimney-pieces are typical specimens of French decorative fitments of the eighteenth century.

A Comparison.

The enormous space and unrivalled facilities for display afforded by the extensive and well-lighted galleries at the new Earl's Court has enabled the organisers of the Ancient Art Exhibition to supplement the interest of the historic section by showing a most carefully selected group of pictures from international sources, brought together by the United Arts Club. These are hung in the Royal Galleries,

[EARTHENWARE DESSERT SERVICE, COMPRISING 27 DENTILS, 2 TAZZE, 2 TUREENS AND COVERS, 4 DISHES OVAL, 3 DISHES SQUARE, 45 PLATES.
Exhibited by Messrs. A. Cooke & Sons, 2, New Street, St. James's, S.W.



DISH, PART OF CHELSEA DESSERT SERVICE COMPRISING 4 PAIRS OF DISHES AND 20 PLATES. THIS SERVICE OF OLD CHELSEA IS PROBABLY ONE OF THE MOST REMARKABLE STILL IN EXISTENCE. MARK: GOLD ANCHOR

Exhibited by Stanley A. Evans, 2, King Street, St. James's, S.W.

where there is also a section devoted to the contributions of private exhibitors. It is of the highest educational value to have the opportunity of comparison between modern work and that of bygone centuries. Both gain by such a contrast, and the sense of continuity of the history of art is preserved and not cut short at some vaguely defined point. It enables the visitor to realise the fact that the past is only part of the story, that the end is never in sight, and that education and experience in art, by which alone a true appreciation of the masterpieces of the past can be arrived at, to-day goes on steadily, if with slow and somewhat uncertain steps.

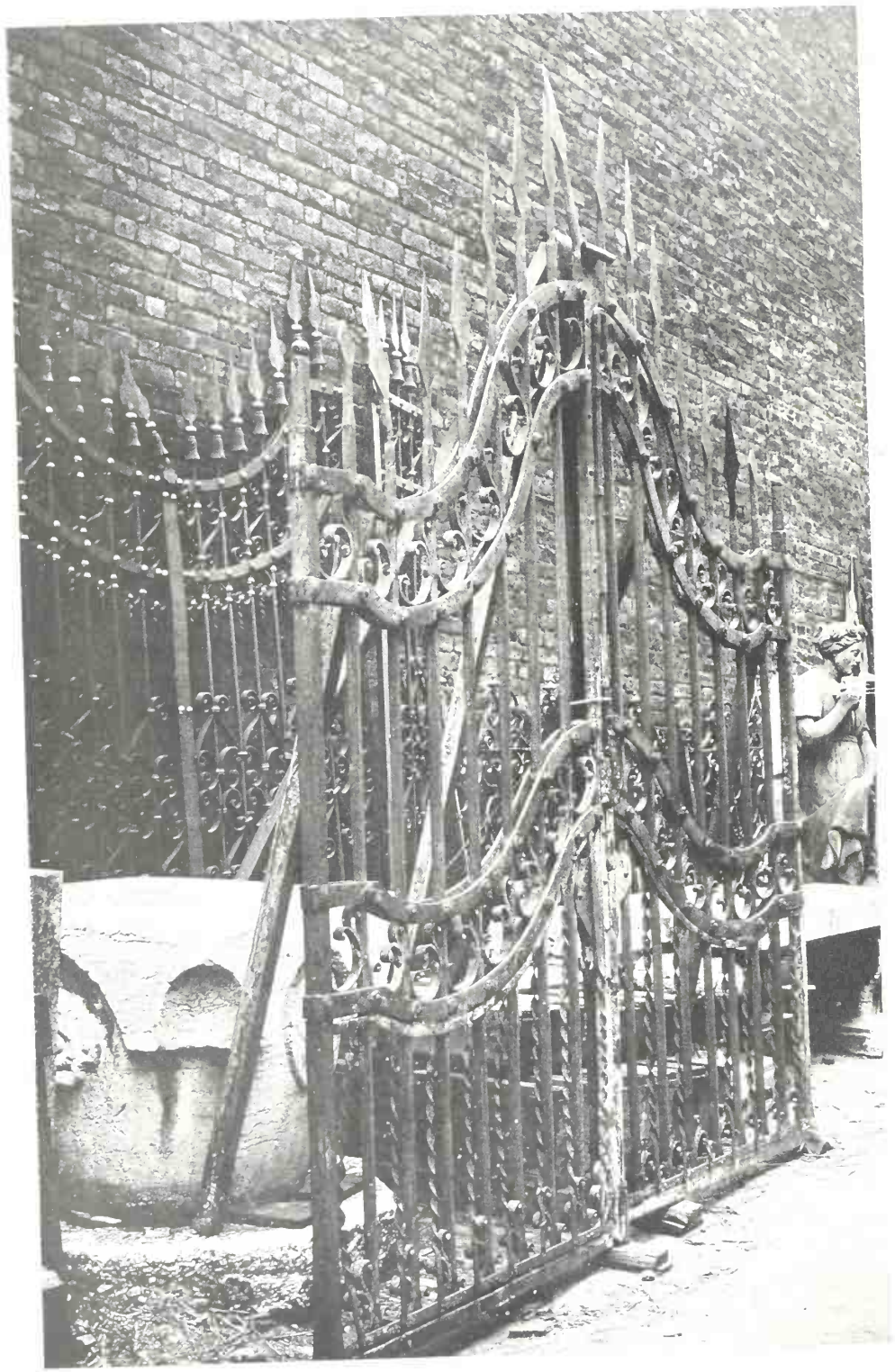
Costume.

This twentieth-century review of ancient art, exemplified in so elaborate and detailed a manner, would not be complete without some attention being given to costume, which has moved from one fashion to another for thousands of years, ebbing and flowing, repeating itself here and there, becoming extravagant and manly by turns, always human and alive, and for ever of intense personal interest. If the wonderful jar of ancient Persian workmanship, as high as a man, which is one of the exhibits in the Ducal Hall, has human association in that it was fashioned by a potter of old, surely the garments worn by our ancestors, near and remote, have an equal claim upon our attention. It may be that there is more in the study of costume as a means to a true appreciation of national character than is generally supposed. But clothes have a trick of wearing out. They are more perishable even than carpets and tapestries, and but few examples of very early costume have come down to us. But the organisers of the Ancient Art Exhibition have succeeded in collecting for exhibition in the International Costume Section a most interesting assortment of clothing of various periods, which forms an intimate contrast against the modern productions, which are also on view in the Western Arcade. The appeal of historic art is extraordinarily varied, as varied as temperament, and narrow indeed would be the outlook of the connoisseur who refused to consider dress as a subject worthy of study. Embroidery also is an art, yet, as far as costume is concerned, it is but an accessory. Embroideries there are in profusion at the Ancient Art Exhibition, and the method of application of the craft of the needle to personal adornment can be seen in costumes of both ancient and modern date. Time was when men concerned themselves more in this matter, when waistcoats were not only cut according to fashion but decorated becomingly as well. Such a subject is only of abstract interest to-day to the male portion of the community; but to women it is as vital as ever, and the organisers at the new Earl's Court have been wisely inspired in making their section of costume chiefly a demonstration of the history of ladies' attire. It loses nothing in interest, gains considerably in gaiety and variety of exposition, and incidentally may perhaps even point a moral or two. For just as the glories of old Greek sculpture live for ever a source of inspiration to the artists of to-day, so the bright story of costume through the centuries remains a record from which many a brilliant idea may be culled to correct or embellish the productions of fashion of our own day, which inevitably will in time become part of the history of the future.

PLATE FROM CHELSEA DESSERT SERVICE (SEE ENTRY ABOVE)

Exhibited by Stanley A. Evans, 2, King Street, St. James's, S.W.

Owing to pressure on our space, illustrations of a number of other fine exhibits have been unavoidably held over until the next number.



A VIEW OF SOME OF THE GATES AND GARDEN ORNAMENTS
Exhibited by H. J. Reynolds & Co., 104 Knightsbridge, S.W.

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